DOCUMENT RESUME

ED 333 364 CS 010 622

TITLE	Story-Time: A Manual for Teachers.
INSTITUTION	Northwest Territories Dept. of Education, Yellowknife.
PUB DATE	78
NOTE	195p.
PUB TYPE	Guides - Classroom Use - Teaching Guides (For Teacher) (052)
EDRS PRICE	MF01/PC08 Plus Postage.
DESCRIPTORS	Childrens Literature; Class Activities; Early Childhood Education; Foreign Countries; Kindergarten; Reading Material Selection; *Story Reading; *Story Telling; *Teacher Role
IDENTIFIERS	Canada

ABSTRACT

Directed towards kindergarten and primary school teachers, this manual outlines strategies that will lead new teachers to a deeper understanding of the skills required of them in story-time and provides experienced teachers with a source of continuing reference. The manual will also serve teachers' needs for story reading and story telling with children whose first language is not English. Chapters in the manual include: (1) The value of story-time; (2) The role of the teacher; (3) Story-time and the curriculum; (4) Story telling versus story reading; (5) Sources of stories; (6) Selection of stories; (7) Preparation of story material; (8) Presentation of story material; (9) Story-time techniques; (10) Class participation; (11) Evaluation of stories; (12) Follow-up activities; and (13) Story-time in an English-as-a-Second-Language situation. A general bibliography, a list of anthologies (of children's literature, periodicals, book clubs, and books mentioned in the text), a bibliography of books for seasons and things, a sample story-time activity concerning the moon, examples of stories, a list of stories compiled by the Department of Education of the Northwest Territories, a list of stories relating to the needs of kindergarten children, and a checklist for story-time are attached. (RS)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

SCOPE OF INTEREST NOTICE

The ERIC Facility has assigned this document for processing to: PS

In our judgment, this document is also of interest to the Clearinghouses noted to the right. Indexing should reflect their special points of view. CS

ED333364

Story-time

A manual for teachers

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

E. J. Duggan

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☒ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

- Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

BEST COPY AVAILABLE

Story~time

A manual for teachers

EDUCATION PROGRAMS AND EVALUATION DIVISION
DEPARTMENT OF EDUCATION
NORTHWEST TERRITORIES

Foreword

This manual is directed primarily towards teachers of kindergarten children. For those who are new to the task of story-time, the strategies outlined in the text should lead them to a much deeper understanding of the skills required of them. Experienced teachers will find the manual a most useful source for continuing reference.

Primary school teachers are also strongly urged to use this manual, because the techniques and ideas outlined in the book will also serve their needs for story reading and story telling with older children, particularly those whose first language is not English.

EDUCATION PROGRAMS AND EVALUATION DIVISION
DEPARTMENT OF EDUCATION
NORTHWEST TERRITORIES

Acknowledgement

The Department of Education wishes to express its gratitude to Debra Brooks of CIBER Ltd., for the work she has done in the preparation of this manual. The clarity of expression, the wide range of subject material, and the breadth of reference all contribute to make this publication a valuable reference document.

Contents

Overview 1

1. The value of story-time 7
2. The role of the teacher 17
3. Story-time and the curriculum 21
4. Story telling versus story reading 25
5. Sources of stories 29
6. Selection of stories 37
7. Preparation of story material 55
8. Presentation of story material 67
9. Story-time techniques 73
10. Class participation 93
11. Evaluation of stories 101
12. Follow-up activities 109
13. Story-time in an English-as-a-second-language situation 125

Bibliographies
- general 135
- anthologies of childrens literature 141
- periodicals 142
- book clubs 143
- books mentioned in the text 144

Appendices
1. Book for seasons and things 151
2. Story-time in the curriculum 169
3. Examples of stories to tell the Kindergarten class 175
4. Materials produced by the Government of N.W.T. 179
5. Stories relating to the needs of Kindergarten children. 181
6. Checklist for story-time 185

Overview

CHAPTER 1: THE VALUE OF STORY-TIME

The value of STORY-TIME in the Kindergarten program cannot be over-emphasized. This activity provides not only pleasure and entertainment, but also unique learning possibilities. The chapter discusses initially the importance and far-reaching impact of developing positive attitudes toward stories and reading at this level. It moves on to consider the influence of STORY-TIME on skills ranging from the development of oral language to the acquisition of knowledge.

CHAPTER 2: THE ROLE OF THE TEACHER

In STORY-TIME the role of the teacher is of prime importance. The teacher's attitudes, feelings and enthusiasm toward stories and reading in general will greatly influence the children's interest. In addition to expanding upon this view the chapter identifies the skills the teacher should develop in order to make STORY-TIME more beneficial for all. Subsequent chapters cover these skills in more detail.

CHAPTER 3: SCHEDULING AND INTEGRATING STORY-TIME IN THE CURRICULUM

One necessary skill is knowing how to schedule STORY-TIME and integrate the program into the curriculum. This chapter emphasizes the importance of spending enough time daily on this activity and considers its positioning within the school day. Ways of expanding STORY-TIME into other classroom activities, such as relating stories to school themes and topics, are suggested.

CHAPTER 4: STORY-TELLING VS. STORY-READING

There are two major ways of presenting stories - reading them and telling them. While there are times when it is difficult to separate the two, they do provide different experiences and call upon different skills. It is important for the teacher to be aware of this, and to know that there are times when a story is better told than read. Neither method should be used to the exclusion of the other. Chapter 4 discusses this and looks at the differences between story-reading and story-telling, the special function of each, and the types of situations in which each is best used.

CHAPTER 5: SOURCES OF STORIES

The discussion continues with a look at the various sources of stories. References are made to the following:

pictures, books, films, recorded stories, school broadcasts, television, and the story-teller (teacher, student and guest). In each case, the advantages, disadvantages, and the use of each will be covered, although emphasis is placed on two of the sources: books and the story-teller.

CHAPTER 6: SELECTION OF STORIES

Chapter 6 begins by outlining some of the major types of stories available for Kindergarten children. Use, advantages, disadvantages and examples of each type are mentioned. General selection considerations follow, and include the characteristics of Kindergarten children pertaining to STORY-TIME and the kinds of stories they prefer. The chapter concludes by disussing specific criteria to be considered when selecting a story to read or to tell.

CHAPTER 7: PREPARATION OF STORIES

Once selected, the story, whether told or read, must be prepared for presentation. General suggestions include preparing the class for STORY-TIME, and ways of introducing stories. More specific suggestions consider preparing to tell and preparing to read a story.

CHAPTER 8: PRESENTATION OF STORIES

From preparation to presentation. Emphasis is placed here on how to tell and how to read stories. Techniques suggested range from the use of voice, gestures, pace and facial expressions to how to hold the book.

CHAPTER 9: STORY-TIME TECHNIQUES

STORY-TIME should never be the same old thing. Teachers can develop a number of techniques and use a variety of aids to make it an event that is looked forward to. A wide range of these are covered and include:

Picture Stories
Flannel-board Stories
Chalk-board Stories
Fold-and-Cut Stories
Hanky Stories
Object Stories
Film, Film-strip, Slide, Record and Tape-Recorded Stories
Story Songs
Puppet Stories

In each case the chapter discusses use, advantages, how to make (where applicable) and concludes by suggesting stories most suited to each particular technique.

CHAPTER 10: CLASS PARTICIPATION

The Kindergarten class provides a most eager and receptive audience during STORY-TIME - ready to smile, to relate and to participate. One of the teacher's reasons for choosing a story is that it will have special meaning for the children and,when this happens, spontaneous participation is natural. Methods of managing and maximizing participation form the basis of this chapter, which concludes with a list of stories particularly inviting class participation.

CHAPTER 11: EVALUATION OF STORIES

As STORY-TIME has been included in the Kindergarten program for specific reasons, it is important that some evaluation be done to determine whether the desired goals and objectives have been reached. This chapter provides guidelines for evaluating stories in terms of both teacher performance and student learning. A teacher self-evaluation checklist is given, with activities identified for assessing various aspects of student achievement.

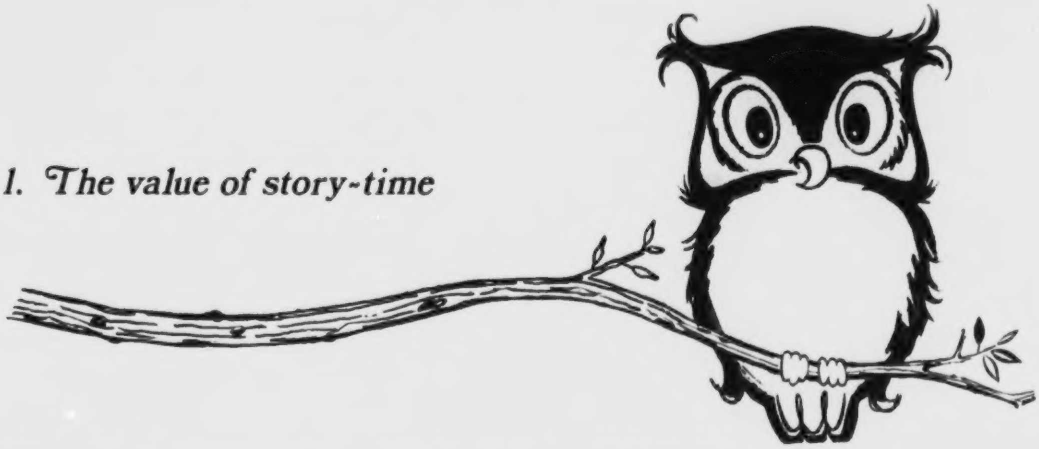
CHAPTER 12: FOLLOW-UP ACTIVITIES

While hearing a story may be an end in itself, many stories suggest follow-up activities which add to the value of the story experience. The activities discussed include those which involve: retelling the story in various ways; interpreting the story; creating new stories; and expanding and developing projects and themes arising out of stories. Activities have been grouped according to the predominant skills they are intended to reinforce.

CHAPTER 13: STORY-TIME IN AN ENGLISH-AS-A-SECOND LANGUAGE SITUATION

Teachers in an English-as-a-Second-Language Situation will find this chapter of particular interest to them. The chapter begins by discussing the great value of STORY-TIME here, moves on to discuss the types of stories and techniques most successful, and concludes by suggesting good stories to use initially.

1. The value of story-time



Any activity in the classroom is more effective and beneficial if the teacher realizes the value of that activity and the part it plays in accomplishing the goals of her program. This is certainly the case with STORY-TIME. If this activity is being provided merely to occupy a block of time, or to keep the children quiet, neither the teacher nor the children will experience the advantages or reap the rewards they should. Many values may be gained from STORY-TIME; values which affect not only Kindergarten days but which have a far-reaching impact on future school days and life in general.

There seem to be two poles of opinion concerning the values and the use of stories in the Early Childhood curriculum. One argues that stories are a tool from which to learn. The other that stories are for fun and that no attempt should be made to expand the child's language and experiential horizons through them. A middle position will be advocated here, however, as stories and related activities, used properly, will provide both pleasure and entertainment, and worthwhile learning experiences.

STORY-TIME provides first of all, the occasion to bring together young children and stories in a meaningful, pleasurable situation. For some children, this will be the first real experience of stories and books they have had. The first stories to which the children are exposed now may determine their later attitude towards literature. In light of this, it is important that STORY-TIME be fun and enjoyment for all. It is the one part of the day that appeals to most Kindergarten children, as they look forward to listening to, looking at, and learning from, stories. This should be reinforced, by providing the children with rich and satisfying story experiences.

Experiences with books and stories not only provide joy, but also provide unique learning possibilities for developing a variety of skills. The influence on language development is a good example, for STORY-TIME has an impact on virtually all areas of the Kindergarten Language Development program. Emphasis for this age group is placed upon areas and activities in the curriculum that will help the children to speak and to listen. Stories provide an excellent source of listening activities for young children. The ability to listen matures with experience and exposure, and STORY-TIME (and story-telling in particular), provides one of the best situations for helping children learn to listen attentively for increasing lengths of time and to develop auditory skills. For example, they assist the children in learning to discriminate and identify sounds, to discriminate and identify words which begin and end with the same sound, and to recognize words that rhyme. Stories also provide examples of good speech patterns. As the children listen, they hear the patterns and sounds of the language, learn word meanings and language forms, and hear ideas expressed correctly. While all children will benefit from listening to stories, those learning English will benefit in particular. The importance of STORY-TIME in teaching the English language cannot be stressed enough. As these children listen they hear intonation, vocabulary, sentence structure and colloquialisms.

The development of listening skills in turn promotes the development of speaking skills. As the children listen to, and think about, stories they begin to talk about them. STORY-TIME stimulates discussion and conversation between children and children, and adults and children as they talk about the characters, the action or the outcome of events. It is not long before they are beginning to tell stories of their own and to retell familiar tales to others. As these activities are invaluable for children learning English, it is particularly important that the stories chosen are within the realm of their comprehension. STORY-TIME helps and encourages these children by providing numerous opportunities for them simply to begin to express themselves.

In addition to affecting the quantity, stories affect the quality of speech. They encourage the development of good speech patterns, and assist the fluency of speech and sentence structure. STORY-TIME helps identify and improve articulation and syntactical deficiencies. At the same time it facilitates and stimulates the expression of ideas. Hearing stories and discussing them helps the children clarify, associate and extend their own ideas as they talk about these and their feelings. Those learning English will begin to express themselves, using correct intonation and grammar, in simple sentences. All the children begin to recognize the importance of appropriate volume, pleasantness and choice of words in speaking to a group.

Comprehension skills benefit too. Listening to stories and participating in follow-up activities helps the children interpret and understand what they see and hear. They learn, for example, about the idea of a sequence of events and how to describe and recall sequence. They begin to interpret the feelings of characters and to recognize the main idea of a story. They learn to associate language with pictures and that the written word means something. Learning to understand what one hears, sees, and later reads is essential for success at higher levels.

Connected with this is the development of general thinking and, specifically, critical thinking skills. The Kindergarten child becomes familiar, for example, with getting ideas from a picture, and telling stories from picture sequences. Good thought-provoking questions following the telling or reading of a story can encourage him to draw conclusions, make inferences and predict outcomes.

In addition, stories help Kindergarten children develop and clarify concepts such as the differentiation between what is real and what is imaginary.

As these skills develop, the children's pre-reading skills develop too. These are improved further by the reading of stories. Research has provided evidence that reading aloud to children on a regular basis can aid reading achievement, especially when young children and those with limited English and book experiences are involved. (1)

The first benefit of reading aloud is that the children learn, hopefully, that books can be a source of pleasure and information. The attitude of the beginning Kindergarten child towards books will vary greatly. Some will have had a rich background of literature while others will have no background. In some homes, as the time spent watching T.V. has increased, the time spent enjoying books has decreased. The ability to read well is such an important factor in the children's success at school and in life, that it is vital they develop a positive attitude toward this activity while in Kindergarten. A rich background of looking at books, hearing stories told and having stories read to them will hopefully do this, and enable the children to feel competent and confident in book-reading situations. If this HAS been the case, the children will in turn show an increasing desire to learn to read books for themselves. This anticipation of learning to read because reading has been seen as a pleasurable and satisfying experience must illustrate the importance of STORY-TIME in the reading readiness program.

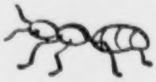
Another advantage of reading aloud to this age group is that the children will become familiar with the language of books. The language children speak is often not the language they will read. As Sandra McCormick mentions, "The literary language with which the children must cope when learning to read often differs from oral language both in structure and in the uses of scope of the vocabulary items." (2) All the children, not only those learning English, may experience difficulties here. By hearing stories read, the class will become familiar with the language of books.

In addition, reading stories and handling books can teach the children much about the mechanics of reading. However, it is advisable that the children have some understanding of the worth of books before the mechanics are emphasized. Otherwise, some may find the teaching of reading so unpleasant that they avoid reading. The teacher can use STORY-TIME to show the class, for example, how to hold the book to avoid eye-strain, how to progress through the book from front to back, and how to turn the pages. The children become aware, in addition, of left-to-right sequence, and top-to-bottom page procedure. Perhaps the class can be taught the parts of the book - cover, title page, contents, stories, pictures, etc. Letter-name knowledge is improved and reinforced as the children and the teacher identify letters and perhaps words in the stories.

At the same time, the children, particularly those who have not had experiences in handling and looking after books, can learn how to care for and respect books. Often attitudes about books as personal possessions begin in Kindergarten as children begin to appreciate their worth.

As mentioned earlier, stories told and read are valuable not only as sources of pleasure, but also as sources of knowledge and information. They can teach children much about themselves and about life, and help them understand their own world. While they enrich the children's experiences in this way, they also add vicarious experiences. Most five year olds enjoy stories about experiences and events far beyond their range, as they learn about other people, other places and other things. It is important that the children come to see books as resources here. Whether one wants to find out about dinosaurs, boats or the moon, picture dictionaries, child encyclopedias, and books on special subjects can furnish the facts. The teacher, when asked questions, should use books often as sources for the answers, thereby demonstrating this use of books. One of the best ways is for the child and the adult to look for a suitable book together and find the information.

Stories are valuable for the moral values and attitudes they teach. They can carry messages and illustrate values and attitudes that would be much harder to teach in other ways. The teacher should be cautious and ensure that the values and attitudes of a story do not conflict with those of the community.



STORY-TIME can also influence pre-writing skills to some extent. In this case, follow-up activities provide most of the opportunities for perceptual-motor development. The five-year-old begins to establish not only the auditory skills, but the visual skills to distinguish the written forms and sounds of the language. As the children become motivated, they too attempt to make stories and books of their own. Initially, they may dictate a sentence or story as an adult writes it down. However, later on, they are capable of reproducing the sentence and this reinforces the development of printing skills. Of importance here is that the children begin to realize that words they use in talking can be written down and put together in certain ways to mean certain things. They learn that a story is often recorded for others to share at a later date.

Even the social relationships of the group benefit from STORY-TIME. This is one of the occasions in Kindergarten when the children come together as a group. As such it provides opportunities for sitting quietly and listening to others, taking turns speaking, sharing experiences and responding to the group.

STORY-TIME has values and enriching experiences not only for the children but also for the teacher. She can become better acquainted with them in a relaxed, informal situation, and thus build a better relationship or rapport with the children. A feeling of "togetherness" can develop as the teacher and children respond to one another.

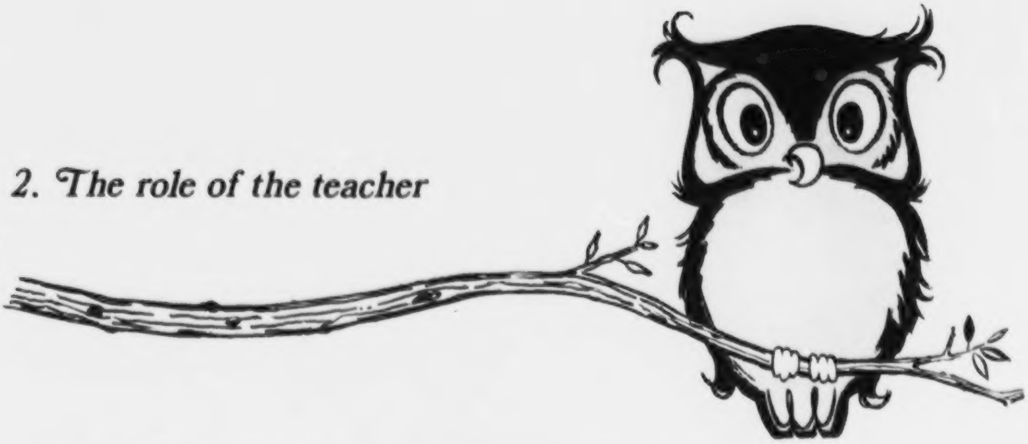
In conclusion, STORY-TIME can be of great benefit to both children and teacher in the Kindergarten classroom. Although story content may change from generation to generation, the use of STORY-TIME to entertain, teach and develop an appreciation of literature continues to be important. The program provides an opportunity to build a strong foundation not only for Grade One work, but for many aspects of later life.

STORY-TIME has the added benefit of bringing the community and community events into the classroom. By bringing in guest story-tellers, the children begin to see local people as sources of information. This is particularly important in Northern communities, in bridging the gap between the community and the school.

(1) Bailey G. - Doctoral Dissertation, 1970.
Cohen D. in Elementary English 45: P.209-13

(2) McCormick Sandra - CHOOSING BOOKS TO READ TO PRE-SCHOOL CHILDREN. Language Arts: 54: P.543-8
May '77

2. The role of the teacher



Of the greatest importance in the classroom environment for stimulating the children's interest in stories and reading is the teacher and her attitude. This is particularly true if some children have had little experience with printed material. Not every child in Kindergarten is interested in books or stories, or sees them as something to enjoy. It is the teacher's responsibility to encourage awareness and enthusiasm and to provide positive story experiences for each child. The role of the teacher therefore cannot be over-emphasized. The existence of a STORY-TIME corner, the type of STORY-TIME corner, the presence of STORY-TIME in the curriculum and the importance the children place on, and the enjoyment they get out of STORY-TIME will, to a large extent, depend on her.

This means, of course, that the teacher must be enthusiastic about this area herself and realize the value of these activities. Because the children will react to her moods and feelings, the teacher's attitude will determine how important the children sense STORY-TIME as being. "If the teacher plans a smooth transition so the children know what to expect, sets the stage for quiet listening-responding behaviour, plans some soothing activities and carefully prepares the story and illustrative materials, the children will sense that STORY-TIME is an important part of the day" (3) and will respond accordingly.

Every Kindergarten should have an attractively arranged, quiet and comfortable Story Corner. A bulletin board for displaying attractive book jackets, children's drawings and favourite stories will invite the children's interest. There should be a place where a few books can be attractively displayed. Interest in book browsing is often maintained at a high level if a few books are displayed at any one time, and if titles are often changed. Books on display may be centered around a theme; however, they should include a cross-section of types. To encourage a continuing interest in the Story Centre, the teacher might call attention to something new or different:

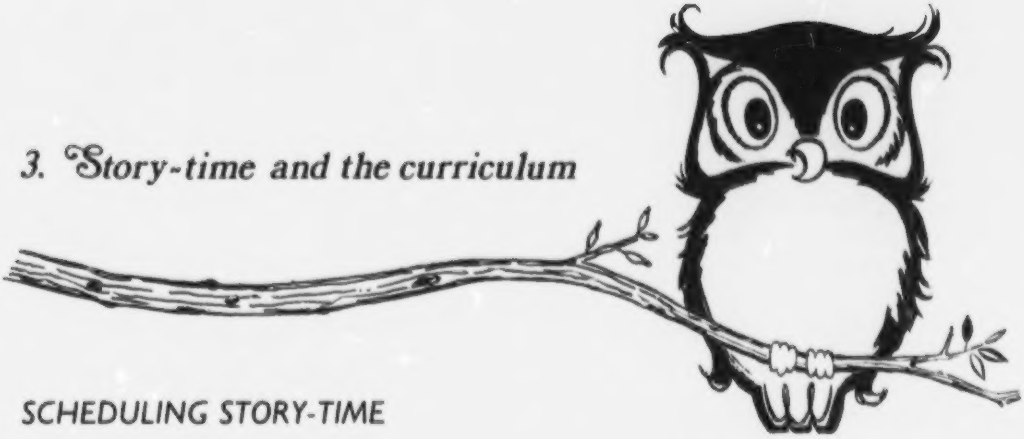
> "There are some new Hallowe'en stories on the library table."
>
> "I've put a model rocket next to our collection of "rocket" stories in the library corner."
>
> "Sarah has brought several of her own books to share with us."
>
> "Maybe you can find a good story for our puppets to play."

The teacher performs a useful role as a model too. Children will learn much from the way the teacher carefully holds the books and turns the pages. Sometimes they will imitate the teacher telling a story - the turning of the pages, the expression, and the words.

In addition to being appreciative of the value of children's stories, there are certain skills the teacher should develop to make STORY-TIME more beneficial for all. She should be able to select appropriate books to interest the children in reading and hearing stories, and to integrate STORY-TIME into the curriculum. She should know the "classics" of children's literature, and be aware of the best in current literature. She should have certain skills in the use of books and stories - skills in reading aloud, in telling stories, and in guiding children's reading. In addition, the teacher should be aware of the types of activities which can follow-up and enhance the telling or reading of a story. Subsequent chapters will deal with these skills in more detail.

(3) Hildebrand Verna - INTRODUCTION TO EARLY CHILDHOOD EDUCATION. P. 187

3. Story-time and the curriculum



SCHEDULING STORY-TIME

To be sure that enough time is spent on this important area, a period for STORY-TIME should be scheduled every day. This should usually last for 20-30 minutes when including follow-up activities, and 10-15 minutes when not. In addition, stories may be read or told to a single child, to a small group or to a large group whenever the time seems right. The teacher who neglects to have STORY-TIME even one day will probably be reminded by disappointed children.

STORY-TIME should not be used just as a reward for good behaviour or finishing an assignment, or as a means of keeping the group quiet. It should be an integral part of the Kindergarten day. It is up to each teacher to work out a time and a transition to suit her group. Shifting from snack to story is a common transition, for children can select a book as they finish eating, and take it to the Story Corner. There they can "read", share and exchange their books until the group has gathered and the teacher is ready. Just before home-time is considered by other teachers to be an appropriate time-slot. Whenever STORY-TIME falls in the day, it should generally follow or be followed by a period of more strenuous physical activity. It then serves as a change of pace, for the room atmosphere is relaxed and a period of quiet activity begins.

In addition to the times suggested there are often unplanned occasions in the school day when STORY-TIME is useful. Sometimes, for example, emergencies arise in the school day - recess must be held inside, a guest speaker is late, or the snack is not ready. Stories can fill the gap here and hold the class together. It is useful to have a group of previously selected books set aside for occasions such as these. The teacher then can step in at a moment's notice and select a book or start a story.

One good way of instilling appropriate book-reading behaviour, and providing an opportunity for the children to look at books, is to set aside a short period each day when everyone "reads". This is a good time for the children to look, on their own, at stories they have heard and can recognize as well as to discover new stories. Encourage the children to choose one or two books and to sit quietly looking at only those books until the time limit is up. Obviously some children will find this easier to do than others, but gradually all will learn, particularly when this behaviour is reinforced.

INTEGRATING STORY-TIME INTO THE CURRICULUM

STORY-TIME can and should be extended into other classroom activities and areas of the curriculum wherever possible. Books, for example, may be highlighted in STORY-TIME, but should be seen as being useful in many other classroom situations too. They can be used in the Math period to reinforce learning to count and number concepts. In addition they can be shown to be a major source of information on any subject that arises during the Kindergarten day.

The teacher also makes STORY-TIME an integral part of the curriculum, if she reads or tells stories relating to the units of study the children are engaged in. Some of the topics or themes likely to arise in the Kindergarten year are listed below and a small selection of stories relating to these may be found in Appendix I.

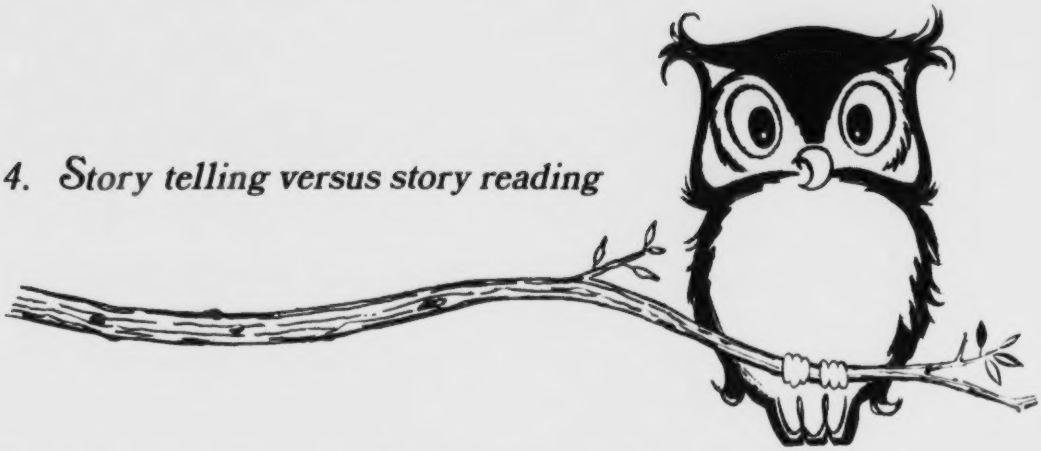
- Seasons and related topics, such as Preparing for Winter, Winter birds and animals, Spring growth, Summer activities.
- Special days and holidays - Thanksgiving, Mother's Day, Hallowe'en, Christmas, Easter, Valentines Day, Birthdays, Heritage Day.
- National themes such as Fire Prevention and Safety Week.
- National holidays such as Canada Day, Rememberance Day.

- Relevant school events.
- Specific community events - Carnival Time, dog-sled races, ice-fishing contests, etc.
- Subject areas
  - Science, e.g. - animals, birds, plants, space, weather, wind, machines, seeds.
  - Social Studies, e.g. - myself, my family, my home, my community.
  - Math, e.g. - number concepts.
  - Health, e.g. - cleanliness, body parts, eating and sleeping habits.

- Language - specific areas for development: e.g. improving vocabulary, developing concepts.

An example of how a STORY-TIME can be organized and integrated may be found in Appendix II.

4. Story telling versus story reading



There are two major ways of presenting stories: reading them and telling them. Before the appearance of the many attractively illustrated children's books, the teacher told, rather than read, most of her stories. It is important today that story telling does not become a lost art just because there are many books available.

The great difference between telling and reading a story is that the teller is free, and the reader is bound. When the story is told, there is no book between the teller and the listener. The reader, on the other hand, is bound by the book. Examining the values involved, there appears to be a place for both story telling and reading. While there are times when it is difficult to separate the two, they do provide different experiences and call upon different skills.

There are some stories that are much better told than read under any conditions. Many of the old folk tales, for example, and some very simple realistic stories lose a great deal of their charm if they are read. In addition, the story that is told seems more direct, informal and intimate than the one that is read. As no script is involved, the teacher is free to establish and maintain direct eye contact with the class and to control the content and choice of words.

She can follow every changing mood, and easily make explanations or adaptations in length or vocabulary for the group. In addition, much use can be made of facial expressions and body actions to add interest and comprehension. These factors are especially important for the group learning English.

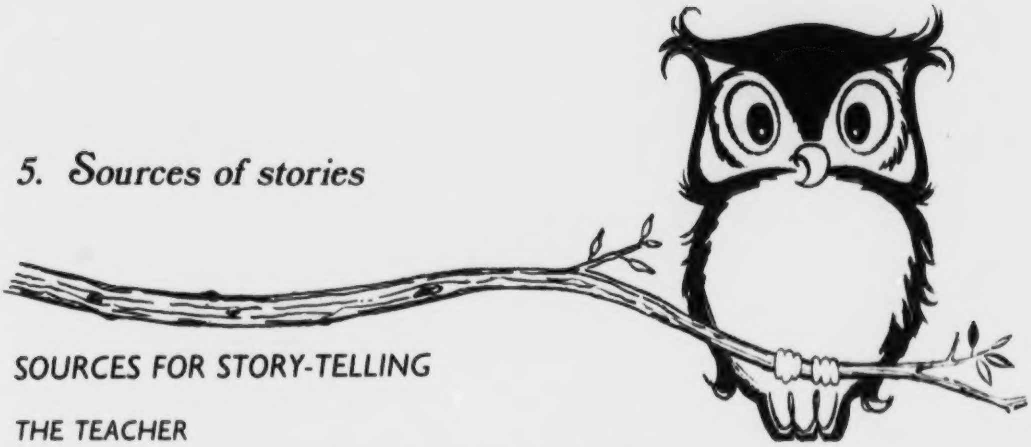
One other advantage of story-telling is the charm the personal element in a story can give. Story-telling allows the teacher to share herself and her life experiences in an individual way. The listener gets not only the story, but the teacher's appreciation of it.

In telling a story there are advantages not only for the teacher but also for the child. He is able to use his imagination in creating the images of the character in the story when there are no pictures. Certainly, the child has to listen more attentively to the words, and he gains a sense of the value of speech alone. Some teachers feel that because the children must listen more intently, it is easier to hold the attention of the group if the story is told.

On the other hand, there are times when stories should be read. One such time occurs when the style of the writing is an essential part of the story. In this case, much of the charm would be lost in the telling. The story that is read has the advantage of always presenting to the children an example of well-chosen English. The gay and attractive illustrations, too, help make the story appealing not only to the ear, but to the eye. Finally, the example of the teacher reading from the book, and helping the child recognize that reading can be fun, does much to create an interest in reading.

Thus, both the story that is read and the story that is told have their own special function. Neither should be used to the exclusion of the other. The proportion of stories told to stories read will depend chiefly on the number of books, and other resources available to the teacher, her inclinations, and her skill in employing each method.

5. Sources of stories



SOURCES FOR STORY-TELLING

THE TEACHER

A story idea may come from books, children's magazines, films, story records, or from another story-teller. It is a good idea to begin by using familiar stories, but to continue to search for new stories. Ask colleagues for their favourites and perhaps visit the library to ask about tried and successful stories. Gather up and send for library publications which list new books and the winners of children's books awards - such as Newbury and Caldecott winners.

Stories can also be self-created, and every-day life abounds with experiences and happenings which make good stories. A few points on writing stories seem relevant here. Having a problem to solve often provides a good plot. "Bad guys" as well as "good guys" can add interest to the story, and sometimes one character having a variety of adventures can be the basis for a number of stories. Remember too when writing your own stories to use the check-list given in the next chapter as a guide to length, plot, language, etc. Once created and tried, a story can be modified and expanded according to the group's reaction.

Creating stories often helps the teacher gain confidence and become more creative. Examples of stories to tell and of topics to stimulate the budding story-telling teacher can be found in Appendix III.

THE CLASS

Too often the teacher feels the responsibility or privilege of telling the story is hers alone. Kindergarten children often enjoy the telling as much as the listening, and profit by retelling and creating stories. The teacher can help the children realize that they too are story-tellers, and that their own works make stories and even books. A trip, an interesting discovery, or a happening at home, school or on T.V. can prompt a story, and many are soon interested in telling original stories or retelling familiar tales to others. The teacher can type, write or tape-record a child as he tells an exciting event, then read or play it back.

THE GUEST STORY-TELLER

Guests may make a STORY-TIME special by providing a welcome change of pace. In addition, they provide a potentially unlimited source of stories. Most communities abound with residents and visitors, of all cultures, and possible guests may be found almost anywhere. Invite parents in to tell of their occupations or experiences, community helpers to discuss and illustrate their work, other teachers and students to share interesting events.

Stories can be told in English and/or in the first language depending on the guests available, the nature of the class, and translation facilities. When contemplating a guest, visit him and be explicit about what you want and what is involved. Discuss the topic, the time, and the interests, characteristics, and abilities of the group. After the guest has agreed to come, follow up with a reminder the day before and send a follow-up thank-you note afterwards. This is always appreciated and re-establishes contact in the event of inviting the guest back.

There are advantages to having the guest story-teller in the classroom. However, remember that guests cannot be expected to have developed the skills in story-telling that the teacher has,or to fully realize the characteristics of the class. The teacher should, therefore, be prepared to step in and change pace and direction, when the interest and attention of the group is lagging. This should be done without being discourteous. It is often a good idea to prepare some stimulators such as questions, slides, exhibits or pictures prior to each visit. In situations where the teacher does not speak the language of the story, the assistant should be primed to either step in herself or alert the teacher.

STORY-READING

In most books written for this age group, the pictures are designed as an integral part of the text. As such, the fusion of both pictures and text is essential for the unity of presentation, and the child "reads" the picture while the adult reads the text. Some very successful books, however, have no text, and the entire story is told in pictures. These stories such as A CAT STORY by Elliot Gilbert, THE GOOD BIRD by Peter Weyel and WHAT WHISKERS DID by Ruth Carroll, provide excellent opportunities for the children to make up their own stories.

STORY RECORDS

The many good story renditions on recordings offer variety to the children. These stories have the advantage also of usually including some music and sound effects that would be difficult for the teacher to add. The record jacket or a picture related to the story can be attached to the flannel-board to focus attention. In addition, as many records are accompanied by a story book, this can be held for viewing while the record plays. Some records have both book and filmstrip available.

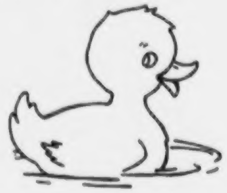
While there are advantages to using records, they are considered often to be second best. Children may experience difficulty understanding the delivery in recordings, particularly when English is the second language. In addition, there is no personal contact between the listener and the story-teller.

FILMS AND FILM STRIPS

There are also many good story-telling films and film-strips available, some with marionette and some with real life characters. These stories are well told and,like the records, allow the children to hear excellent oral expression. They also show action and background that words alone cannot.

Sometimes it is a good idea when using a film,based on a book, to show the book first. The children will then know where the story came from. Seeing a story on a screen or hearing a recording after the showing will give the heightened pleasure of recognition.

Some film-strip stories have been made of outstanding picture books such as Robert McCloskey's "MAKE WAY FOR DUCKLINGS". Seeing the enlargement of pictures such as these helps one appreciate more the great care taken in illustrating some books.



TAPE-RECORDED STORIES

Some of the most popular children's stories are now available on tape. However, the tape-recorder is probably more useful in gathering and providing local stories. Members of the community can be taped as they tell interesting stories about topical events. The teacher can tape herself and the children telling of exciting events or every-day happenings. Once initial shyness is overcome, the children will enjoy having their stories taped and played back. Both tape and record stories have the advantage of being able to be listened to by individuals or small groups in listening centres.

Teachers will soon have access to regional stories on tape as the Department of Education is planning to put together a collection of these.

PICTURES

A collection of pictures is a valuable source of story ideas. These can be gathered from a variety of places such as magazines, catalogues, calendars, and old books. Either a single picture, or a number of pictures can be used. Like the picture books, these are especially useful when dealing with a new group with limited story and language experiences. In addition, the pictures may be discussed in English and/or in the first language.

Initially, the pictures shown should be familiar, then the scope should widen gradually. They should be clear, and colourful, with varying amounts of detail and action, and they should certainly stimulate the interest of the group. If they can be easily interpreted, pictures of whole scenes (such as a school play-ground) can be helpful. These generally stimulate discussion and can promote story-telling by the children.

Large picture-story cards are another source of stories on the market. Well-known stories are illustrated on 7-8 cards. As the teacher holds up each card in turn, she reads the story on the back, while the children look at the large illustration on the front. Again, these are popular with all children, but are especially suitable for those who are not used to sitting still and listening to English.

TELEVISION AND SCHOOL BROADCASTS

While these provide a viable source of stories in the South, their use here is somewhat limited, and will depend on what is available in each community.

Just as it is important to both tell and read stories, it is important that the class experiences stories from a variety of sources. There are times when one source is preferable because of time, availability, mood of the class, language used and so on. Although there is some overlap in terms of the skills each source develops, different sources do tend to emphasize different skills.

Although this chapter deals with the general sources of stories, it seems relevant to look at one specific area - the sources of stories pertaining to the North. As mentioned in the Kindergarten Manual, there are some materials available. The JOHNNY series appears to be suitable for this age group, and could be the basis for many follow-up activities. The TENDI series could be used in the same way. Other materials include the Dogrib legend filmstrips and the PIK Magazine. Suitable publications by the Department of Education in the Northwest Territories,and others,can be found in Appendix IV.

In many instances, however, it will be up to the teacher to find relevant northern stories. Here in particular it is useful to involve the community, and to look upon community materials, events, people and facilities as sources of stories. Make good use of the guest storyteller. As there is often a problem finding books northern children can identify with, many teachers resort to making their own relevant material. By taking photographs, finding catalogue and magazine pictures, and drawing their own, teachers can illustrate local stories, and provide relevant visual aids for STORY-TIME.

6. *Selection of stories*

CHARACTERISTICS OF KINDERGARTEN CHILDREN

Choosing a story is one of the most important aspects of the teacher's planning of STORY-TIME. There are so many stories and books available that the choosing of a good story can become a real challenge. It is important to select stories first of all which will have appeal and significance for the group. Although there will be a great range of individual differences within this group, some general characteristics of five year olds can be identified and should be remembered when making a selection.

To begin with, most five year olds have a short attention span and will generally remain interested in a story in the group situation for 10-15 minutes. This means the teacher must be aware of the time involved in a story. It is better to present two short stories that hold attention, than one long story which loses it.

In addition, Kindergarten children have specific needs, and stories should be selected in terms of these. One group of educators, led by Todd and Hefferman, suggests that there are six major needs of this age group. The first need is to feel secure in relationships, particularly those with family members. Stories selected, therefore, should help the child in feeling and understanding his relationships with other members. The second need is for self-confidence, and stories which help the child appreciate his own worth, should be among those selected. Another need is that of achievement. This can be fulfilled by selecting stories of heroes who are able to overcome difficulty, and stories of achievement with which the children can identify. The need to belong to a group as well as a family is a fourth basic need of this age group. Stories here should focus on the new activities, environment and friendships the children encounter in the group situation. The last two needs identified are those for safety and for experience. Stories selected to fulfill these should tell of both safe and secure situations and new experiences and adventures outside of the home. (4)

The existence of some of these needs can be seen by looking at the features of stories Kindergarten children enjoy. They respond best to stories about the kind of people they know and the things they themselves do. At this stage too, while they enjoy those with little or no plot, they are also ready for stories with some plot. They tend to enjoy lively action where something happens in exciting sequences with suspense, climax and a satisfying ending. Finally, they like stories in which they can participate to some extent. Language and thinking develop largely through imitation at this level, and repetition is something the children enjoy and demand. Participation and anticipated repetition account for much of the enjoyment those learning English obtain from stories, for it gives them the unexpected sense of mastery. However, for all, the recurrence of the known part eases the attention strain, tickles the sense of humour, and increases the feeling of familiarity. Stories the children like will be requested again and again. Remember, then, when choosing stories to strike a balance between the old and the new. Do not feel that it is necessary to be continually introducing new stories. The children need, and will benefit from, each kind.

When selecting stories, consider the general characteristics of Kindergarten children mentioned, but consider, more importantly, the specific characteristics of your class. There will probably be wide variations within this group. What will appeal to one child, may be unsuitable for another. Some children will be able to sit still and listen for 10-15 minutes, while others will have trouble attending for more than a few minutes. The "familiar happenings" that the children enjoy hearing about will differ if the home experiences of the group are varied. Some will be ready for very simple stories only, others will enjoy more sophisticated stories immediately. One group may have a good command of English, another group may be learning the language with each story told. The experiential, literary and language background of the group will greatly determine the selection.

TYPES OF STORIES AVAILABLE AND THOSE FIVE YEAR OLDS ENJOY MOST

Not only are there variety of sources but also a variety of types of stories available for the Kindergarten class. The children should hear many types in the course of the year. Some they will demand to hear again and again, while others will be received coolly. However, as different types fill different needs and objectives, it is important the children are exposed to a balanced selection.

The following are the major types of stories offered for this age group. Some comments have been made about the suitability for, and enjoyment by, five-year olds.

FAIRY STORIES — CLASSICS OF CHILDREN'S LITERATURE

Two definite view-points surface concerning the use of these with Kindergarten children. On the one hand, the view is held that many embody human experiences unsuitable for five-year-olds. Stories about elves, gnomes, giants, disagreeable witches and stepmothers tend to confuse young children who are still learning to cope with the real world. They are not yet able to distinguish easily between fact and fantasy, and the imposition of fantasy especially if it involves violence or threats can be puzzling. At this stage, it is argued, learning about the here and now world is fascinating enough, and should be recognized and understood first. Stories which do not deal with topics with which the child has first hand experience, and attempt to present or interpret the world according to the relationships which the child himself employs, have no place at this level.

On the other side, there are those who argue that Kindergarten children should be given the "classics" not only because the teacher enjoys them, but because they are "good" for children. They are fun and entertaining to read or tell, and are particularly popular with young children. They are suitable for those learning English, as they have a minimum of plot and usually a repetitive rhythm. In addition, they present moral values and attitudes through the guise of images. Although the children are aware only of the image at the time, seeds will have been sown. With respect to the concern for violence, what is being shown is simply symbolic of the struggle between good and evil. While some children may be frightened by some of the characters, almost all of these stories have a well-defined character with which the children have something in common, and teachers find different children identifying with different characters (for example,with the wolf instead of with one of the pigs in THE THREE LITTLE PIGS). One final reason for including the "classics" in Kindergarten STORY-TIME is that to leave them out would be a great loss to the children both when they begin reading, and in later life. Many of these stories can be found, in simplified form, in initial readers, and adult literature is often infiltrated with references to childhood literature.

The solution to these differing view-points would appear to be to neither accept nor reject these stories "en masse". Sort through them bearing in mind the interests and capabilities of your class, and how a particular story can be used most beneficially. If your group or members of your group are learning English, then those stories with a simple plot and a repetitive rhythm will be particularly suitable. THE GINGERBREAD MAN, THE THREE LITTLE PIGS, and HENNY-PENNY are good examples. The children will delight in saying the names of the animals Henny-Penny meets (for example, Cocky-Locky, Goosey-Loosey, Turkey-Lurkey) and will eagerly shout again and again with the proud Gingerbread Man, "Run, run as fast as you can, you can't catch me, I'm the Gingerbread Man".

Some of these stories have only a slight element of unreality, and gradually the children will learn to distinguish true and make-believe stories. It is a good idea to avoid stories with a strong fear element, or at least those in which this surprise or fear is not happily resolved.

Some of the "classics" which have delighted children for years are:

GOLDILOCKS AND THE THREE BEARS
LITTLE RED RIDING HOOD
THE THREE LITTLE PIGS
THE LITTLE RED HEN
THE GINGERBREAD MAN
JACK AND THE BEANSTALK
THE UGLY DUCKLING
HENNY PENNY
CINDERELLA

MYTHS AND LEGENDS

Some of the myths and legends commonly found in children's books may not be suitable for use with Northern children, as the environment is often too remote and the language too complex. However, while this applies to some European myths and legends, it does not apply to local stories of this type. These are stories that people in the community can be called upon to tell. They will probably enjoy telling relevant myths in their own language, and the children will learn much about their local heritage by listening.

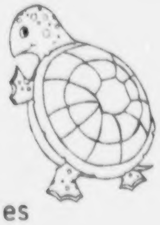
FABLES

This third type to be considered consists of short, didactic tales which attempt to teach a lesson or convey a moral. The main characters are often animals who behave like humans. As children often talk with animals and toys, conversation of this type is within their range of experiences.

Although some of these tales might provoke even the Kindergarten child into thinking about the "message", most will be enjoyed simply for their story. As such their story-telling value is high, but they may be too sophisticated for many Kindergarten groups.

Examples of this type of story include THE FABLES OF LA FONTAINE, and AESOP'S FABLES. Suitable stories from the latter might include:

THE LION AND THE MOUSE
THE SHEPHERD BOY AND WOLF
THE HARE AND THE TORTOISE
THE ANT AND THE GRASSHOPPER
THE WIND AND THE SUN



There are some modern adaptations of these fables available, such as James Daugherty's picture book of ANDY AND THE LION. These will probably be more appropriate, as there are fewer words, and more large illustrations. Here again, many local fables will probably exist and members of the community should be able to tell some to this age group.

NONSENSE/HUMOROUS TALES

Kindergarten children like nonsense and humorous stories, and they are generally worth the repetition children demand. Their value is primarily in the relaxing humor they provide as the children laugh over queer names, nonsense rhymes and odd situations. Children learning English are shown, and more importantly can see, that this language can be fun. An important fact to be aware of in selecting humorous books is that a child's sense of humour is often very different from an adult's. What the teacher sees as funny may have no impact at all on the group, while they may explode with laughter over something in which the teacher sees no humour.

In addition to humour, children can glean some of the facts and perspectives of life from stories such as these. For example, in the tale THE OLD WOMAN AND HER PIG, the group can see how ridiculous it is for the woman not to get home that night just because the pig cannot get over the stile. Other examples of humorous stories are:

THE SECRET HIDING PLACE
PETUNIA
THEODORE TURTLE
JOURNEY CAKE HO!
THE DUCHESS BAKES A CAKE

SYMBOLIC NATURE STORIES

Many of the symbolic stories about nature are not successful with this age group. The significance of the "How and

Why" stories cannot be understood by some children, and it may be that these more sophisticated stories are better left until later in the Kindergarten year or schooling. Some examples of this type which can be used with this age group follow.

HOW THE CAMEL GOT HIS PROUD LOOK
HOW THE RABBIT GOT HIS LONG EARS
WHY THE ROBIN'S BREAST IS RED

ANIMAL STORIES

Stories about talking animals, on the other hand, are always popular. Kindergarten children enjoy hearing about the escapades of animals both realistic and unrealistic. The five-year-old enjoys and often recognizes himself in stories about animals and their young having experiences he might have. Perhaps he too has disobeyed his mother at some time like Peter Rabbit, and because of this, got into trouble. Community residents will probably be able to tell many stories about local animals. See Appendix I for examples of animal stories.

MOTHER GOOSE STORIES

These are nearly always well accepted by Kindergarten children. Part of the fascination here is due to the rhymes, the alliteration, and the cadence of the verses. Meaning often becomes secondary in importance to sound.

Like the "classics", however, they should be used discriminately with the interests and abilities of the class and the teacher's aims kept in mind.

In addition to the types of stories previously mentioned, what other kinds of stories do Kindergarten children generally enjoy?

Many will like stories they can identify with. These will be stories about their home and community life and about children like them. They will enjoy stories about familiar happenings - such as birthday parties, new babies in the family, meal-times, pets, the change of the seasons, familiar holidays, and familiar people. They enjoy hearing about the experiences of others who act and speak as they do.

In addition, they find pleasure in and need stories of experiences they have never had, of stories that stretch and stimulate the imagination and tell of situations they do not come across in everyday life. Life on a farm, for instance may be as exciting and different as a journey to the moon. Some children may never have been to the city with its skyscrapers and elevators, or seen the sea with its shores and ships. They can experience these and more through stories, as they learn about other people, places, and things all over the world.

They will enjoy stories about machines and transportation methods such as buses, trucks, boats, trains and planes, dogsleds and snowmobiles. Stories with sadness should not be excluded as elements of mild tragedy which can be shared and accepted by the children, enable them to come to terms with sadness in real life.

To summarize, there is an ample supply of nursery stories, stories of contemporary life, stories with an element of adventure and humour, and stories that invite participation and offer knowledge for all occasions. Try to vary the type of material each STORY-TIME. Do not always read funny books or dog books. Do not always tell fairy stories or every-day stories. The class should have plenty of variety, for each story fulfills a different need.

Although tastes may differ, a well-balanced selection of stories encountered in the course of the Kindergarten year will include:

- Fairy stories
- Stories about familiar happenings
- Stories about unfamiliar happenings
- Stories about children like themselves
- Stories about themselves
- Stories about the community and community helpers
- Realistic stories about animals, children and adults
- Imaginary adventures of animals, children and machines
- Stories about nature and science
- Stories about mechanical things
- Local myths and legends
- Nonsense and humorous stories
- Stories about the world and the universe
- Stories about health and safety

SPECIFIC CRITERIA

Bearing in mind the points mentioned - the general and specific characteristics of five-year-olds and the types of books they prefer, it is important to establish specific criteria for selecting a story to tell or read. The following points may also be found in checklist form in Appendix VI.

SELECTING A STORY TO READ

The following criteria should be considered.

TEACHER CONSIDERATIONS

The story must appeal to the teacher and,in addition, fulfill any aims or objectives she has identified.

CONTENT

The content should not only appeal to, but be appropriate for the class. It should have situations involving, at least initially, familiar happenings so the children can relate to the story. For the same reason, there should be one or more characters the children can identify with.

The plot should be simple and well- developed and will be more appealing if it is centered in one main sequence of events with action and some suspense. The story will also be more interesting if it has a lot of direct conversation. It is preferable too, if the story has some memory value and if, at least on some occasions, it relates to the rest of the curriculum.

LENGTH

The story should be of appropriate length for the class.

THEME

The theme should be an obvious and natural part of the story. It should also be worth imparting, for the children should benefit from the attitudes and values in the story. Be cautious here that these attitudes and values do not conflict with those of the community.

CHARACTERIZATION

Because the children will glean values and attitudes from the story, it is important that the characters have strong, worthy traits. At the same time, they should be convincing and credible, and there should be some character development or growth. While the characters should not be stereotyped, the children should be able to identify with one or more.

LANGUAGE

The most important point here is that the language must be understood by the children and this means it must be simple, and clear. Good, correct English is essential. It is just as important however, that the story is well written and that the language is not childish. It should have rich expressions and qualities that will appeal to the children's aesthetic senses, for each story should help to teach the group something of the beauty of language. Interesting word sounds or plays on words will help here. The language used should also encourage the class to participate by speaking or acting. For this reason there should be repetitions of words, actions and rhymes. In addition, humorous language is always appreciated. Finally, where dialogue is used, it should be natural and suited to the characters.

FORMAT

Children seem very aware of the physical make-up of books. The cover of the book is important, as is the size. Attractive format then should be a requisite, and the size of the book should enable it to be handled and viewed easily. Children generally prefer, in addition, books with many illustrations, and usually a text of two-three sentences is enough for this age group. The type should be large, the paper of good quality and the book binding sturdy.

ILLUSTRATIONS

To Kindergarten children, the pictures ARE the story. It is important that there are many of them, that they depict the written text accurately, and that they are clear and easily identifiable. Unnecessary details can detract from the pictures.

The illustrations should be large, attractive, appropriate and colourful. Photographs can be useful, especially when accompanying factual material. Where pictures are not numerous, the story must be good enough to hold interest without them.

An interesting point to mention here is the Caldecott Medal, which is awarded yearly in the United States for the outstanding picture book published during the previous year. Robert McCloskey's MAKE WAY FOR DUCKLINGS is an example of a book suitable for Kindergarteners, which won this award.

EDUCATIONAL VALUE

Consider whether the story has any educational value. It may expand knowledge in some way, promote learning by supporting first hand experiences, or develop vocabulary. It may lend itself to the development of general or specific skills, or it may help the children understand human relations. Ensure that any information given is accurate.

OTHER CONSIDERATIONS

This includes overall impressions of the book. Whether it will appeal to all the group, and stimulate their imagination, is of importance. How the book compares with others on the same subject or by the same author should be considered. The book chosen should be the best available for that time and situation.

SELECTING A STORY TO TELL

Many of the points to consider in selecting a story to tell have been covered in the previous section. To minimize duplication, paragraphs have been written mainly where considerations may differ in this situation. Other criteria will be listed only in the check-list found in Appendix VI.

TEACHER CONSIDERATIONS

Find a story that suits you. Each person has individual personality traits which should be exploited. For example, the story should lend itself to the voice you have, be it booming, slow, fast or soft. The story should enhance any traits you have. Make sure at the same time that you feel comfortable with the story, and that it appeals to you.

CONTENT

Where no pictures or aids are being used, the content will have to carry the story. Ensure it is strong enough to do this and that it has plenty of action.

LENGTH

Bear in mind the attention span of this group, and the fact you may have to learn the story.

LANGUAGE

Language plays a crucial role in portraying the story especially again where pictures/aids are not used. It is essential that the words used are simple, understandable and descriptive.

Although emphasis has been placed on selecting stories to read or tell, many of the criteria listed in this chapter will apply to the selection of other forms of stories. Refer to the points mentioned, and identify those most appropriate for the situation.

(4) Books Relating Specifically To These Needs Can Be Found In Appendix V.

7. Preparation of story material

Once selected, the story to be read or told will be more beneficial to both teacher and class if some preparation work is done prior to presentation. The following general and specific preparatory considerations will also be found in checklist form in Appendix VI.

THE TEACHER'S AIMS AND OBJECTIVES

Consider first of all what your aims and objectives are in using this particular story. What do you hope the children will gain from it? Decide what aspects of the story should be emphasized in view of this - the language? the information? the concepts discussed? the discussions which could arise out of it? This will affect how the story is prepared.

THE SETTING/LOCATION

Many classrooms will have a library and/or a STORY-TIME area, where most stories will be told. However, varying the location on occasions will often stimulate interest.

When the weather is favourable, perhaps the group can move outside. Wherever the location, try to avoid noise and distractions.

THE POSITIONING OF THE GROUP

How the class will be arranged depends upon the individual preferences of the teacher. Some prefer each child to have a chair so that he knows his place and does not keep moving. Others find chairs distracting, as children tend to rock and move them. Those on each end of the line often have trouble seeing the teacher and any aids easily.

To have the group sitting on the floor, especially if it is carpeted, will work for many. This enables the group to sit closer together, and it seems to create a more informal and a cozier atmosphere. Often the teacher sitting on a low chair and the class sitting in a semicircle around her on the rug is a good arrangement.

Whatever the choice, it is important not only that the children are comfortable, but that they can see and hear easily. If they cannot, they will readily lose interest and become distracted. Make sure illustrations are at eye level. Ensure too that distractions are minimized (for example, seat the group with backs to windows, facing away from the sunlight), and that any aids being used are in a good light. It is important that any children with poor eyesight or hearing problems are seated up at the front. Once these factors have been taken into account, providing that all can see and hear, the "position of the child in the group seems to have little real effect on the amount of the story grasped". (5)

THE SIZE OF THE GROUP

It is generally felt that the smaller the group, the better the attention span, and small groups of four-to-five do make more effective story groups at this level. Children like to be close to the teacher, and to respond individually. Certainly, a child by himself, or with one other, will listen for much longer than a group will. The presence of others seems to distract the child who really enjoys stories when on his own.

Unfortunately, most teachers are forced to adapt the level of the story to the capabilities and interests of the average or below-average child. Where an assistant is available it is often possible to allow a little more for individual needs by occasionally dividing the class. Even when STORY-TIME is led by the teacher, it is important, for three reasons, that the assistant joins the group. First of all, her interest will encourage the children's interest and perhaps understanding, for at times she may be able to translate for the group. Secondly, she will be able to assist in managing the group, thereby allowing the teacher to "get on with the story". And thirdly, she will become familiar with the procedure, so that she can take over in STORY-TIME if called upon in the future.

HOW TO PREPARE THE CLASS FOR STORY-TIME

Although to a large extent this will need to be done at the beginning of the year only, it is advisable to think about and identify appropriate group behaviour and how to teach it, BEFORE a story is begun. Some children will not automatically know how to behave in a STORY-TIME situation, so they will have to be told, and learn what is expected of them. Hopefully a good story experience will provide some positive reinforcement!

In preparing the class for a specific STORY-TIME, it is useful sometimes to create a STORY-TIME symbol. This can range from a stuffed animal, to a standing screen decorated with story characters, to a bell. Whatever it is, this symbol tells the group that "It's STORY-TIME."

HOW TO PREPARE A GOOD BEGINNING

It is important to plan a good beginning to the individual story, as this will set the mood for the rest of the period. Think of the objectives in using the story and how best to emphasize these. The idea is to set the scene, and stimulate interest in and a desire to listen to the story following.

There are various ways of doing this. If the story is planned around a theme, one way is to make a brief introduction such as "Many of you noticed today that winter is coming and we have been talking about what we wear in winter-time. Here is a book about how children and animals get ready for winter." (Leone Adelson - ALL READY FOR WINTER).

Another way is to introduce the story with a personal comment perhaps telling where the event happened and why you have chosen it. Maybe it is a story about something that happened in the community and/or to the group. Here again a sentence or two will set the scene.

Sometimes the introduction can arouse curiosity, for example, "Have you ever wondered where monkeys sleep at night?"

The book itself can also provide an introductory approach. A good introduction sometimes is to display the book and tell the group that in it is a story they are going to hear. Perhaps they can guess from the cover what the story will be about?

You might decide to use an object to introduce the story, or have a "story-bag". In the latter situation, as an introduction to THE GINGERBREAD MAN, you might put your hand in the bag and bring one out as you begin.

Whichever method is used, it is a good idea to prepare some introduction even if it is just a one sentence statement so the class knows what to expect. (For example, "This is the story of a little badger who did not like to go to bed" (BEDTIME FOR FRANCES.) In summary, introductions should be short and stimulating to the group. Unnecessary descriptions and explanations should be avoided.

Some teachers, however, prefer to dispense with introductions and begin right away with the story and stop after a few minutes to ask questions, such as "why do you think I have chosen this story?" The problem here is that having established a listening mood, the teacher invites disturbances by pausing for introductions.

The kind of mood one wishes to establish also requires thought. Dimmed lights and a lighted candle for example, can create an atomosphere of suspense and excitement when Hallowe'en stories are on the agenda. A question such as "Who likes to laugh?" suggests the story will be funny and thus a mood is set that will elicit a humorous response to whatever you tell. Exhibits and decorations also conjure up a desired mood. For special STORY-TIME, you may wish to decorate the area with student-made murals, posters, artifacts, or seasonal decorations. As you select the story, think about introduction and mood possibilities.

VISUAL AIDS REQUIRED

If multi-media story-telling is planned, think out how this will be done and arrange for the equipment needed (such as an easel, felt-board, film-strip, projector, record-player, etc.). Artifacts and exhibits can also serve to arouse curiosity and focus attention when included as part of the STORY-TIME. These can be used either in the introduction or after the story. A variety of representational objects used in different ways makes the story more interesting visually and aurally. A striped dog, for example, can represent HARRY THE DIRTY DOG, and a doll's dish, chair and bed, GOLDILOCKS AND THE THREE BEARS. Sometimes the teacher can wear objects as she tells or reads the story. For example, an apron when reading APRON ON, APRON OFF, or an old straw hat when reading WHO TOOK THE FARMER'S HAT? (6)

Decide whether or not you will use visual aids and how to use them. Will you use them before the story, as part of the story, or after the story as a means of promoting discussion and providing a lead into a follow-up activity? If using an object, make sure it is not too intriguing that all attention is drawn to it, rather than to the story. It should serve only to increase understanding and motivation.

CLASS PARTICIPATION

Ways of managing and maximizing individual and group participation should also be considered when preparing a story. Suggestions can be found in Chapter 10.

PREPARING TO TELL A STORY

Often teachers feel that it is difficult to learn to tell a story and easier to read a book. Granted, some people do have more natural talent than others; however, almost everyone who is prepared to take the time can become a competent story-teller. It is a skill worth developing, even though it does need practice. In addition, careful preparation of the individual story will make the experience more beneficial for all.

Although there is no one way to prepare to tell a story, the following suggestions will provide a guideline:

- Whether telling or reading the story, the teacher should be so familiar with the sequence of events that the whole story will move smoothly. When learning the story from a book, read it over initially for enjoyment. Then read it again, three to four times, concentrating and trying to form a picture in your mind of each character and event. It is important to allow adequate time to do this.

- Close the book, and think through the pictures, listing them in your mind. Recall the characters, their names, and where they will fit into the sequence of events. Obviously the hunter cannot kill the bear until he has met it.

- You should know the outline of the story, and any rhyming jingles, refrains, often repeated phrases and significant quotations. Beyond that, it is best not to memorize the author's exact words. It is very annoying when a good story comes to an abrupt end, because the teller has forgotten the next word or phrase. It is often useful here, when learning a new story, to make notes on index cards to prompt you until you become familiar. This is particularly true when creating a new story. Using cards to jot down the title, middle and ending key points will ensure the story can be retold in a similar way. Start a story file, rather like a recipe file, and as you learn a story, make up a card and file it away.

- When you know the sequence, read the story again for the language. Concentrate on the flavour of the story, what the words mean, and how best to express that meaning.

- Think about and practise the techniques you will use to add interest and understanding. You will probably want to use voice inflections to create the various characters and help the children differentiate among them. Work out head, facial, body and arm movements that will help dramatize the story. Each story has its own pace. Think about the pace of this story, and the most advantageous ways of using it.

- Finally, practice telling and retelling the story to yourself, to a mirror and to others. If possible, find a single five year old, and try the story out on him. Time yourself telling the story so you know roughly how long it will take.

- Read the next chapter for additional hints.

Even when the story to be told is an original one, some preparation will still be required. While the story would not have to be learnt, as such, it is just as important to ensure that the sequence of events and characters are properly thought out. Look through the points and pick out those which are relevant.

PREPARING TO READ A STORY

If there is one single rule, it seems to be never to read a story aloud to the group unless you have read it yourself. There are a number of predicaments you could fall into if you do not. First of all, the story could be far too long or too short. In addition, if the voices required for the different characters have not been straightened out, they may blur into one. Finally, the content could be quite inappropriate and irrelevant for the group. The following hints may help:

- Read the story through, until you are familiar enough with it so that your eyes will not be glued to each page. The ideal situation is to know the story so well that the book can be used only as display for the group's benefit.

- Think about the story and its message, and ways of portraying this.

- Note words or references the children might not understand so that explanations can be made before the story starts. This should minimize explanatory interruptions.

- Note the language used and unusual ways of describing things, words which go well together, interesting sounds. What can this story teach the children about the beauty of language?

- Decide on whether and how to use voice inflections. Do particular characters lend themselves to a big powerful voice (for example, Father Bear in GOLDILOCKS, or the

Troll in the THREE BILLY GOATS GRUFF), or to a squeaky voice (Like Baby Bear)?

- Think about the pacing of the story.

- Consider how you will use the illustrations. You may prefer not to show them throughout the story, but to pause and show them at appropriate intervals. It seems preferable, though, at least early in the year or when the group's English experiences are limited, to show each picture as that page is read. Certainly this will increase attention and understanding. Decide, too, whether you will show the pictures just once as you read, or before and after as well.

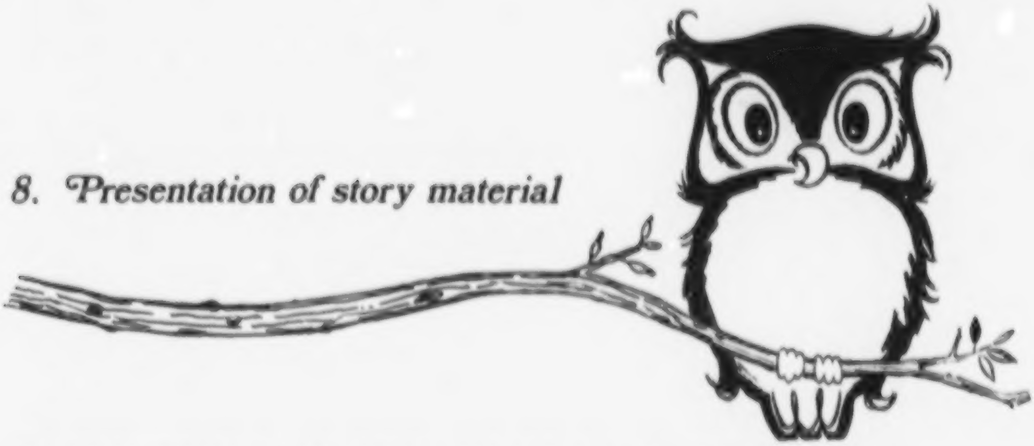
The preparation of other sources of stories will follow the same guidelines. Look at pictures, play records over, and run filmstrips through. Get an idea of the content and suitability, think of introductions, ways of preparing and involving the class, and how to make the presentation as interesting and worthwhile as possible.

---

(5) Dawe, H.C. in CHILD DEVELOPMENT, June 1934 - 5:295

(6) These examples and others can be found in Verna Hildebrand's INTRODUCTION TO EARLY CHILDHOOD EDUCATION, P. 193

8. Presentation of story material



The presentation of the story will not only be more effective, but will run more smoothly now that some preparation has been done. The first task is to get the group settled and listening. A good way to begin is with a series of fingerplays, poems and songs. (7) These activities will help set the scene by attracting the children's attention, encouraging their participation, and developing cohesiveness within the group. Another way is to begin with a discussion of events which took place earlier in the day, or will occur in the near future. When everyone is settled comfortably, and in a listening mood, proceed with the planned introduction and the story.

Do not count on the story alone to capture the interest of the group and to quieten them. While this would be the ideal situation, no one story will appeal to all the children, and interest in content alone may not keep the group together. Varied and different use of voice and gestures will assist greatly. Tips will follow later in this chapter. Involving the children in the story will also add to their interest and attention span. Rhymes, refrains, silly words and appropriate questions are all effective here, and ways of encouraging this participation while reading or telling the story are outlined in Chapter 10.

While the attention span of the children should be borne in mind, the length of the STORY-TIME should not be definitely predetermined. Take cues from the group. If the children are obviously bored with the story, be ready to shorten it and switch to another story, or to some lively activity. If the story seems worth saving, try it another time. On the other hand, if great interest is being shown, STORY-TIME can be lengthened

Although there is no one way of presenting a story, the following suggestions may help. Once again, they may be found in checklist form in Appendix VI.

HOW TO TELL A STORY

Facial expressions, gestures, pauses and voice changes all contribute to the richness and color of any story. This is particularly so, however, when the story is being told, and no aids are being used.

- Guard against a story-telling voice. Try to pitch your voice just loud enough so the children will have to listen well to hear, and use a conversational tone. Variations are important however. Alter your volume down to a whisper for example, if the story calls for it. In addition, change your voice to suit the characters. Pitch can be used here to give the audience clues as to the speaker. For example, in GOLDILOCKS AND THE THREE BEARS, Papa, Mama and Baby Bear all say "Some-one's been eating my porridge." Whether the words are being read or told, voice pitch is one sure way to inform the children which of the bears is speaking. General voice pitch can be a significant aid in separating the several voices the teller must maintain. Make use of phrases, and stress important words.

- Vary the pace of the story. Slow it down at appropriate points, such as before a moment of suspense, awe or surprise. Increase the speed when the action is swift. Generally speaking, a slow pace is better than a rapid one, so avoid the tendency to hurry through the story. If this is a concern, the tape recorder is "a valuable mirror for examining your own voice." (8) Tape yourself telling a story, and play it back. Take the time to try out different rates and to practise those you like best. The tape recorder is beneficial not only for checking pace, but also for identifying the use of "and, ums and ers...".

- Remember to use head, body gestures and facial expressions to give the characters life. However, do not use so many that the story is dramatized rather than told. Gestures should be natural to the teller and the story. If they are exaggerated or inappropriate, this will be to the detriment of the story, for the children should be concentrating on the story, not the gestures.

- Maintain eye contact will ALL the children, not just those directly in front of you. This is important for it not only enables the teacher to see what effect her story is having, but helps hold the group's attention. Each child then feels the teacher is talking to him.

- Enjoy and live the story as you tell it. Try to feel and portray the characters' joys, sorrows, and frustrations. An animated, interested face will do much to arouse the interest of the children.

- Guard against interrupting the story too often to question, explain or discipline. Add in phrases to the story where comprehension may be a problem, and try to deal with explanations before or after the story. In this way the teacher's and students' train of thought is not disrupted.

HOW TO READ A STORY

Although some differ, many of the points suggested in "How to Tell a Story" apply here. Where possible, duplication has been minimized, so teachers should refer back to the previous section in addition to reading this section.

- Begin with the planned introduction and give the title of the book and the name of the author. Run your fingers under the words so the children can follow. Discuss, perhaps, the cover, the letters in the title, or what an author is. Maybe the class could point to the top and bottom, and left and right of the book.

- If you are showing the illustrations as you read, hold the book in any way that seems comfortable to you and still allows the group to see them. Usually holding it either to your left or right side and in front of you works well. Make sure both sides of the page are visible, that your head is not in the way, and that the book is at the children's eye level. Tilt the book forward rather than back, so the group can see from their seats and would not need to cram forward.

- Move the book slowly around the semi-circle, so each child gets a chance to clearly see every picture, and take in the details. You may want to point out details in the picture. Remember that with this age group, the pictures are of utmost importance. Being able to see them holds attention and interest.

- Try to glance at the text, and then look at the children as much as possible. Good preparation helps here. If the story contains little text, you may wish to print the story on cards and read from these. This avoids the problem of the teacher attempting to first of all read the story and only then show the picture.

- Speak slowly and clearly, so that the children can both look at the pictures and hear what you are reading. Here again, using a tape recorder can help identify and correct pace problems.

- Sound and look enthusiastic. Change your voice to suit the characters if you wish. Dramatize and emphasize parts, but not to the extent that the group is looking at you and not the book.

- Point out any sounds, words, phrases or whatever you have decided, while preparing, to emphasize.

- Ask occasional questions or make explanations, but try not to lose the thread of the story.

- Sometimes the story can be paraphrased while the illustrations are shown. This works well when the story is long, detailed and unsuitable, but the pictures are worth showing.

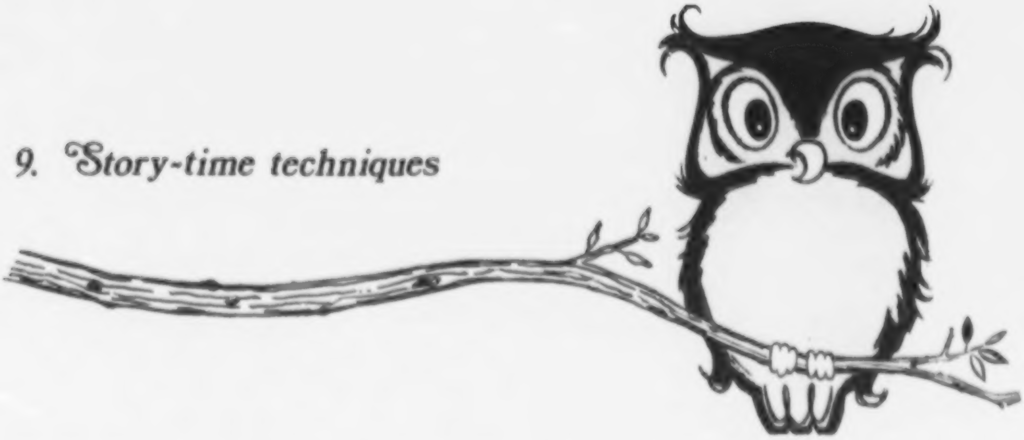
Sometimes you can sing the same song or repeat the same rhyme to begin and end the STORY-TIME. Occasionally too, the story you tell or read may lend itself to inexpensive or free mementos. Handing these out is a good way to end the special STORY-TIME. Raisins, for example can be given to remember Russell Hoban's A BABY SISTER FOR FRANCES, and vegetable seeds to remember Ruth Krauss's THE CARROT SEED. These examples and others will be found in C. Bauer's book HANDBOOK FOR STORYTELLERS.

---

(7) The finger-play "Open them, close them" is particularly successful here in helping the group settle down quietly with hands in laps.

(8) Ross, R. THE STORY-TELLER P.200

9. Story-time techniques



It is well known that Kindergarten children have short attention spans, and while this does not mean that they cannot sit still and listen to stories for 10 - 15 minutes, it does mean that the activities during that time should be varied. At the same time, the children will look forward to STORY-TIME more if it is not always the "same old thing".

In addition to simply reading and telling stories, there are a number of techniques which work well with this age group. Most of these techniques add variation to story-telling. This chapter is concerned with the way the teacher can use these techniques to enhance the telling or reading of a story. Techniques which lend themselves to encouraging class participation are covered in the next chapter.

PICTURE STORIES

THE FLIP-CARD STORY

This is one example of the way pictures can be used for story-telling. It involves illustrating the story on large sheets of paper or cardboard. The cards can then be attached with large rings, and rested on an easel or held up one at a time as the story is read.

This technique is useful when you wish to illustrate a chapter of a book, or when no pictures exist for a favourite story. It can also be used to save books from total discard. Some books may meet with disaster during the year. If enough of the pictures can be salvaged to use on flip-cards, the story can still be told using these key pictures.

It is up to the teacher to decide how many cards are needed to illustrate a particular story. The first task then, is to review the story, and pick out the main points for illustration. Sometimes pictures may come from printed sources, or it may be desirable and preferable to self-illustrate. An opaque projector can help you become an instant artist, and a rough outline will often be enough to convey the message. Keep the pictures simple so that this message is immediately clear to your class.

Dressing up the picture with materials such as fabric and tissue paper will add interest, and give a very effective 3-D effect. Perhaps the children can help with this. The picture then becomes tactile too, so that the children can touch and feel the story after they have seen and heard it. The words for each page may be printed on the back of the following page. This enables them to be easily read before the page is flipped around. Further information about the use of this technique may be found in C. Bauer's HANDBOOK FOR STORYTELLERS, Page 183.

THE MOVIE-BOX STORY

Another way of using pictures and capturing attention is to tell a Movie-Box Story. Put the story illustrations on a long piece of paper, and then roll the paper on rollers such as paper towel rolls. Find a box, and cut a hole in it. Attach the rollers and unroll to show the illustrations as you tell the story.

THE PICTURE STORIES

An additional idea when using a number of pictures gathered from a variety of sources, is to stack them into an order that might suggest a story sequence. The teacher may start with a phrase "Once upon a time there was...." and let the children take it from there. As the first few sessions may produce very short stories, the teacher should prepare several sets. Initially, the stories may be teacher led; however, once the idea catches on, the class will begin elaborating on the details in the picture and the imagined action. This technique differs from the previous two in that while it is teacher begun, it is essentially pupil told.

FLANNEL-BOARD STORIES

This is a popular technique with Kindergarten children. The idea here is to tell the story while illustrating it with cutout figures that are placed on a flannel or felt board. The children seem to forget the hand moving pieces on and off, and that the characters are lifeless. Instead, they can take in a few symbols as stimulators and create a vivid picture in their minds.

Stories that have only a few simple large characters or objects tend to work best. Particularly successful is the accumulative tale - the story that begins with one cutout and builds up to many as the detail is added to the story and the board. Folk tales in which there is more talk than action work well too. The overall aim is to cut down on the adding and removing of cutouts.

Most Kindergarten classrooms have a flannel board. If necessary, one can be made quite easily. The usual procedure is to cover a large piece of cardboard with a piece of neutral-coloured flannel. However, indoor-outdoor carpet seems more satisfactory in many ways. It may be purchased in foot-square tiles and pasted to the cardboard with white glue. Felt figures adhere well to the carpeting. The surface may be wiped clean, and it is wrinkle free.

Sometimes figures for the story are commercially available. This is particularly the case for some of the traditional tales, for community helpers and for family members. Most often, though, figures to represent the story will need to be made by the teacher. These figures can be cut out of cardboard, any art paper or felt. If using cardboard, or art paper, colour or paint the figures and paste sandpaper to the back for adhesion. However, paper cutouts do have the tendency to curl at the edges and rip and they often do not adhere as well after they have been used a few times. Because of this, felt seems best. It comes in bright colours, is easy to work with, lasts longer and is relatively inexpensive and easy to obtain. Scraps left over from cutting may be saved and glued onto other felt to make pockets, eyes, hats, buttons, and so on. Another advantage with felt is that both sides of the figure can be used. They can be shown in profile, facing left or right, or if their fronts are shown, they can be turned around so their backs show. This means, for example, that characters can appear to walk in both directions, and can have both a smile and a frown.

Often figures can be drawn free-hand or traced from suitable sources such as colouring books. It is helpful, if you are not a good artist, to prepare a dummy of the figure on paper before cutting into the felt. This way size, shape, and colour can be worked out and modified. These figures should merely supplement the story. They can be detailed, but outline silhouettes are all that is required.

Other materials are useful on the flannel-board too, and can give an added dimension to the picture. Cotton balls are a good example. These cling well, and make effective snow, beards, fluffy clouds and animals such as polar bears and lambs. Steel wool, stretched out, is useful and makes good smoke, dark clouds and hair for the elderly. A variety of materials can be used with straight pins, to build scenes on the board. Buttons can become wheels, for example, and sprigs of spruce can become trees. If using a background scene, it is useful to set it up in advance, if there is time. This means the flow of the story will not be interrupted as much, as only the main characters will need to be added. These ideas and others on suitable flannel board materials may be found in Ramon Ross THE STORYTELLER, Page 101.

Remember that not all of the characters in a story need to be made and that some characters can be used in many stories. The same big bad wolf for example can be used in THE THREE LITTLE PIGS, LITTLE RED RIDING HOOD and PETER AND THE WOLF. As you build up a collection of flannel-board stories, store them in labeled manila folders together with a summary of the story, if necessary.

When preparing to use the flannel-board, set it up on an easel or lean the board against a wall. Another position that works well is to place the board on the seat of a chair and lean it against the back, or on the ground leaning against the chair. Number the cutouts in order and place them somewhere where the children cannot see them. Often there is a tendency when telling the story to talk to the board. Make sure you face the group after you have put an object on the board.

In addition to the folk and accumulative stories, a few examples of stories which work well with the flannel-board are the following:

ASK MR. BEAR
MARTIN AND JUDY
THE CITY NOISY BOOK
I CAN COUNT
RHYMES FOR FINGERS AND FLANNEL-BOARDS

These examples and others will be found in Verna Hildebrand's book, INTRODUCTION TO EARLY CHILDHOOD EDUCATION, Page 194.

CHALK-BOARD STORIES

Every classroom has a chalk-board and coloured chalk, so this technique does not require the buying or making of materials. The possibilities of the chalk-board for illustrating tales as you tell them are unlimited.

Although it does help if you have natural talent, everyone should be able to employ this technique. Some stories or rhymes require only minimal drawing abilities; and, in addition, the children will become restless if a masterpiece is embarked upon.

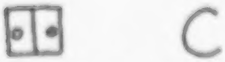
Choose a story that requires a few simple clues. Mother Goose rhymes, for example, lend themselves well to this technique. Practice, if necessary, before presenting a story until you feel comfortable telling and drawing simultaneously. Use coloured chalk to highlight or identify characters, and always stand to the side of your drawing so the children can see.

The following examples of illustrations and books may be found in Bauer's HANDBOOK FOR STORY-TELLERS, Page 304-305.

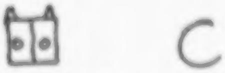
"T" IS FOR TOMMY

1. T is for Tommy.

C is for Charles



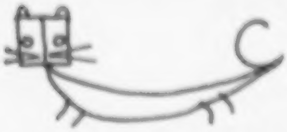
Tommy builds a house and
puts windows in it.



He adds two chimneys.

Tommy visits Charles' house.

He comes back by another route.

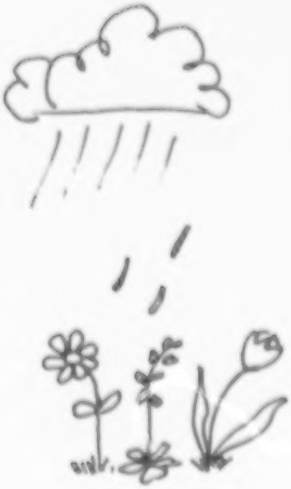


He has been bewitched because
he kicks and kicks and kicks
and kicks.

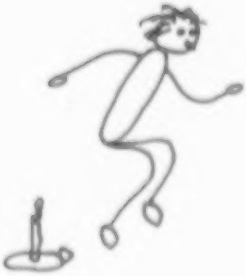
And turns into a cat.

2. April showers,
Bring May flowers.

Rain, rain go away,
Come again another day.



3. Jack be nimble,
Jack be quick,
Jack jump over,
The candlestick.



BOOKS FOR CHALK-BOARD USE

GRANDMA MOON'S FINGERPLAYS

GAMES FOR THE VERY YOUNG:
A TREASURY OF NURSERY SONGS AND
FINGER PLAYS

THIS LITTLE PIG WENT TO MARKET

THE MIXED-UP CHAMELEON

THE LITTLE CHALK MAN

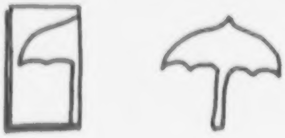
FOLD-AND-CUT STORIES

Try folding and cutting relevant shapes as you tell a story or rhyme. This is fun for both teacher and children, and provides yet another way of varying the pace and attracting attention. This technique can be used in STORY-TIME in addition to the reading or telling of another story.

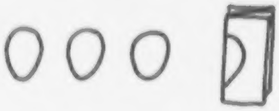
Nursery rhymes and short original stories lend themselves well for use here too. They work best when they are not only short, but capable of being repeated several times. One way of using this method is to say the story or rhyme through first and then, as the children join in and repeat it, to begin folding and cutting the shape. Time events so that you open the cutout to reveal the shape as you finish the story or rhyme. The cutouts can then be given away to someone in the group. In some cases, you can make up to ten cutouts to give away. This certainly relieves pressure as all the children will want a shape. Any kind of paper can be used, but construction paper works well. Practice beforehand and, if you wish, at least initially, prefold the paper and draw on the outline. This means you need not think, but only cut while repeating the words.

Examples of fold and cut stories follow. Some are taken from Bauer's HANDBOOK FOR STORYTELLERS, Page 306-9.

Rain on the green grass
And on the tree
Rain on the house top
But not on me.
    Why not?
Because I have an umbrella.

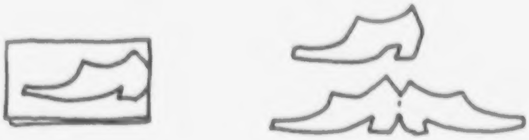


Hickety, pickety, my black hen,
She lays eggs for gentlemen.
Sometimes nine and sometimes ten,
Hickety, pickety, my black hen.



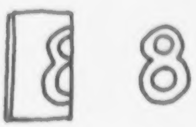
(Fold five sheets of thin paper into fourths lengthwise and you will have 10 eggs to give away).

Old Betty Blue,
Lost a holiday shoe
What can Betty do?
Give her another,
to match the other,
And then she may
Swagger in two.



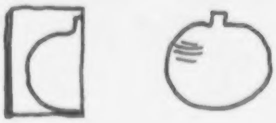
(Fold lengthwise, show single shoe then open to show the pair of shoes).

Wee Willie Winkie runs
Through the town.
Upstairs and downstairs,
in his nightgown.
Rapping at the windows,
Crying through the lock.
Are the children in their
beds, for now it's eight o'clock?

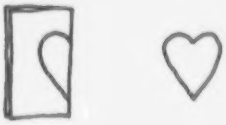


OTHER IDEAS

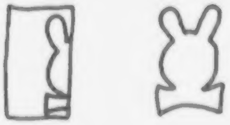
Make a pumpkin shape to illustrate Hallowe'en or Thanksgiving.



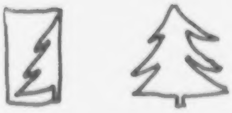
A heart for Valentine's Day.



An egg or rabbit at Easter.



A tree or angel or star at Christmas.



What other shapes can you think of which would add variety to your STORY-TIME?

HANDKERCHIEF STORIES

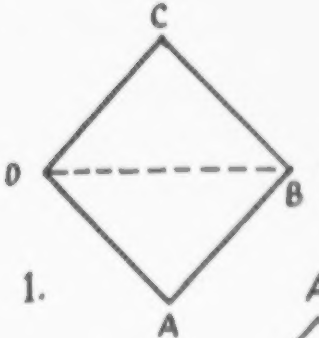
Handkerchief-folding stories also change the pace from concentrated listening. Folding tricks such as the one outlined below can be acquired with a little practice, and will fascinate the children. They can be part of a particular theme, in this case a mouse program, or be used just to gain wandering attention and arouse interest. In this example, the handkerchief folding can be used as a follow-up to the reading of books such as HAS ANYBODY SEEN MY MOUSE, PETER CHURCHMOUSE and THE COCK, THE MOUSE and the LITTLE RED HEN. Once the folding is mastered, another way is to tell a mouse story, and fold the handkerchief simultaneously. Either way, the group will be enthralled with a handkerchief which turns into a white mouse.

If the teacher is not telling a story during the folding, she can ask various questions such as "What is this?" and she holds up the handkerchief and "What does this look like?", as she shows Step 2. Refer to the diagram on page 86 for clarification of instructions.

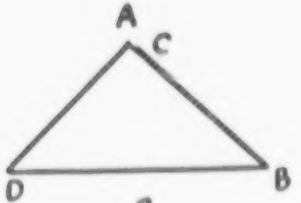
"To make the mouse use a medium-sized handkerchief with a plain edge. Lay it in your lap or on a flat surface with one corner toward you. Now fold the handkerchief in half, bringing point A to point C, so that a triangle is formed. Fold corner D into the center of the bottom edge and do the same with corner B so that corners B and D touch. Keeping the handkerchief in the same position, make a narrow fold up from the bottom and smooth. Make a second fold and smooth. Now make a third fold. Now turn the handkerchief over, keeping the point CA at the top.

Bring the two little rolls E and F into the center so that they touch. Holding the little rolls firmly, turn them up one fold from the bottom toward point CA. Now turn point CA down and tuck in into the space between the fold and the two rolls. The rolls are now completely covered. This completes the folds. Now pick up the handkerchief roll, keeping it in the same position as it was on the flat surface. Slip your thumbs into the slot. Holding the handkerchief firmly, begin rolling the handkerchief away from you as you would roll up a pair of socks. On the third roll, two little tails will pop out. Take one of these ends, and holding the "tail" so that the point is up, roll gently between the fingers until you have two tiny little rolls which you can tie in a knot to make the head and ears. Now the mouse is completed.

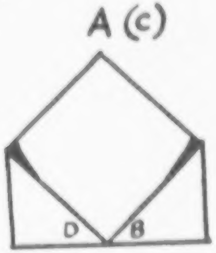
Lay the handkerchief mouse in the palm of your hand (left) with the head pointing up the arm. Curve your fingers so that they are touching the roll. The tail hangs out over the fingers. Cover the mouse lightly with the right hand, making a stroking motion. As your hand moves from your wrist down toward your fingertips, make a quick motion with the fingers of the left hand. The mouse will be propelled up your arm. The mouse will appear to be alive. If you occasionally use enough force to let the mouse jump off your arm, the children shout with glee." (9)



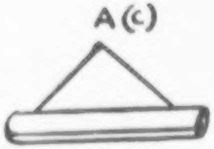
1.



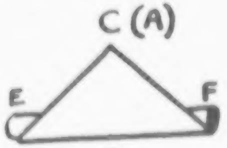
2.



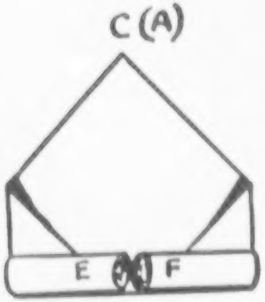
3.



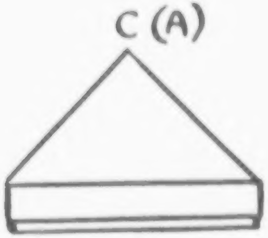
4.



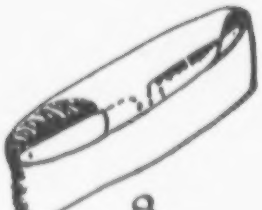
5.



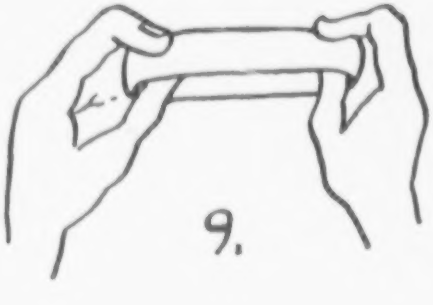
6.



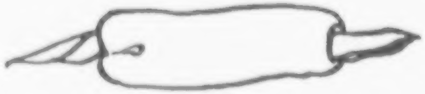
7.



8.

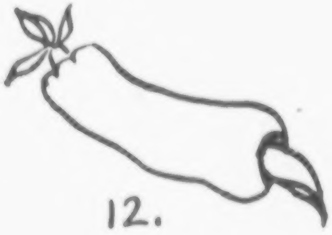


9.



10.

11.



12.

OBJECT STORIES

As aspects of this technique have been discussed previously in the chapter dealing with ways of introducing a story, it will be mentioned only in passing here. Suffice it to say that the teacher can use objects in two ways when telling a story. She can tell the story around a single object, such as a doll or stuffed animal, or she can show objects as she tells or reads the story.

Many stories would make good object stories. The books listed below lend themselves particularly well as do the examples given in Chapter 7.

ANY ABC BOOK - where objects can be used to represent each other.
STONE SOUP
A BABY SISTER FOR FRANCES
JENNIE'S HAT
THE TAIL WHO WAGGED THE DOG

FILM, FILM-STRIP, SLIDE, RECORD AND TAPE-RECORDED STORIES

In addition to having been previously identified as sources of stories, the above are also techniques which can provide variety during STORY-TIME. Try tape-recording a story and then presenting it with and without pictures. Use films, film-strips and slides to tell, or accompany you,while you are telling the story. Tell the story using a record, or a record and a book. In addition to the "classics" of children's literature, many other delightful stories can be found in this form. A few are listed below:

- THE LITTLE FIREMAN
- THE POKEY LITTLE PUPPY
- ANDY AND THE LION
- CLIFFORD THE BIG RED DOG
- BED-TIME FOR FRANCES
- BOZO THE CLOWN
- THE BINGITY BANGITY SCHOOL BUS
- THE CARROT SEED
- GEORGE THE FRIENDLY GIANT
- BLUEBERRIES FOR SAL
- MAKE WAY FOR DUCKLINGS
- THE STORY ABOUT PING

Refer to the relevant sections in Chapter 6 for more about these techniques.

STORY SONGS

Occasionally, singing story songs to the class can be a welcome variation. Verna Hildebrand has outlined the use of this technique in her book CURRICULUM OF THE NURSERY SCHOOL and KINDERGARTEN - Page 196. Many of the songs the children have learnt at home and in Kindergarten are stories put to music. Examples of these are EENCY WEENCY SPIDER, MARY HAD A LITTLE LAMB, THE CARROT SEED and I KNOW AN OLD LADY. Hildebrand suggests that there are several ways story songs can be used by the teacher. She can accompany herself and the class on the piano or some other instrument, or illustrate the story on the flannelboard or chalkboard while singing.

PUPPET STORIES

Hand puppets are an interesting addition to STORY-TIME and rarely fail to attract attention.

The teacher can use puppets in three ways. First of all, she can use the little hand puppet and carry on a dialogue with this. Secondly, puppets can replace her as the medium for telling a story; and finally, finger-puppets can take roles in the story as the teacher tells it. The uses of puppets in encouraging class participation will be discussed later.

Many commercial puppets are available on the market, and it may be an idea to order a few for variety and as a core group. However, homemade puppets are fun and easy to make and some can be made easily by the children themselves. Remember that the same puppet, with basic changes of costume, can be used in several puppet plays. A girl puppet, for example, can become Goldilocks, Snow White or, with a red cape, Little Red Riding Hood.

In addition to the types of puppets mentioned previously in the Kindergarten Manual (P. 76), try making some of these.

VEGETABLE PUPPETS

Use potatoes, carrots, turnips, parsnips, etc. Wash them and push each onto a stick. Characteristics can then be pinned, glued or painted on the vegetable.

TABLE-TENNIS BALL PUPPETS

Make and cut an X shape out of a ball and cover the bottom of the ball with glue. Place a piece of fabric on your finger and force the ball at the X onto your finger. As the glue dries, colour or paste a face onto the puppet.

PAPER-PLATE HAND PUPPETS

Staple the outsides of two paper plates of the same size together. Cut a hand hole and decorate one or both sides of the plate.

CARDBOARD-CYLINDER PUPPETS

Gather cardboard cylinders from toilet paper or paper towels and place them over the fingers and decorate. The cylinder can be the entire puppet with perhaps wool hair or a cloth hat, or it can be the body of a puppet. In the latter case, a ball could become the head.

PAPER-PLATE MARIONETTES

Attach a small paper plate to a larger plate. Make accordian pleated paper strips and attach them to the large plate to make arms and legs. Decorate the face, and attach string to the top of the puppet.

These ideas and others may be found in Eliason and Jenkins book A PRACTICAL GUIDE TO EARLY CHILDHOOD EDUCATION, Page 286-87.

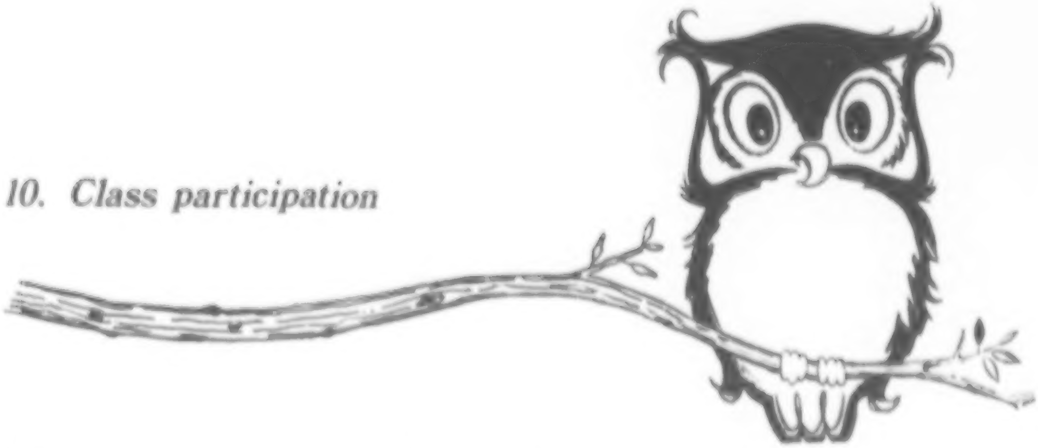
A puppet theatre can be easily made as P. 75 of the manual illustrates. Chairs can then be arranged in front of the stage or the group can sit on the floor. Altering the lighting in some way, and playing a little introductory music helps set the scene and creates a feeling of anticipation among the group.

A number of stories lend themselves to puppet play. The "classics" such as LITTLE RED RIDING HOOD will be popular, especially when the children know the story and there is the pleasure of recognition and participation. Make sure that the stories chosen do not require too many characters if you are the only one behind the scenes. Refer to the chaper about How To Tell Stories for ideas on techniques, such as using voice to indicate various characters.

Stories which work well when doing puppet plays with the group have been mentioned in the relevant section of Chapter 10.

(9) Moore, Vardine. PRE-SCHOOL STORY HOUR. P. 160-161

10. Class participation



The Kindergarten class provides a most eager and receptive audience during STORY-TIME: ready to smile, to relate and to participate. One of the prime considerations when choosing a story is that it should have special meaning for the group, and, if this is so, spontaneous participation will follow. This increases not only the children's enjoyment of the story, but also the development of their listening and speaking skills.

The teacher who is constantly aware of the benefits of class participation and encourages it during STORY-TIME will find that, among other things, the attention span and interest of the class increases.

WAYS OF ENCOURAGING AND GUIDING PARTICIPATION

While some children will need no encouragement to respond, others may be more difficult. They may be hesitant about speaking in English, or just naturally timorous. There are a variety of ways to encourage such children to speak and to guide the responses of the others.

One method is to ask the children questions before, during and after the story. This will make the group think about what they are hearing, and enable them to become personally involved. An introductory question might be about the title (for example: "What do you think will happen knowing just this?"). Often questions which invite participation can be asked in the course of the story, for example:

> What do you think will happen next?
> Why do you think the boy went outside?
> Why do you think she's crying?

Remember, however, that if too many questions are asked, both teacher and class are likely to lose the thread of the story.

Most of the questioning comes at the conclusion of the story. The children may have become personally involved in it, and asking questions is a good way of avoiding an abrupt end to the story. Questions such as "What happened first? next? after the boy went out?" will enable the children to discuss sequence. Other questions will involve thinking about the meaning of the plot, or the activities of various characters. Examples of questions which encourage participation and, incidentally, develop critical thinking skills, follow. (For more information on the kinds of questions to ask, see Chapter II).

> Do you think that's a good title?
> Do you think you'd do what he did?
> What would you have done?
> What word would fit well in here?

Why do you think she's dressed up like that?
Do you think she'll do that again?
What do you think will happen now?
Can a baby mouse live this way?

One way of encouraging children who may be shy, or who do not have the necessary language skills, is to repeat the answer given, have the group say the answer, and then ask those individuals the questions.

Another method of involving the class is to use some of the techniques mentioned in Chapter 9. Many of these have the advantage of being suitable for use by the teacher and the children.

Puppetry is a good example. The group will enjoy being involved and can speak for the puppets while you tell the story. Many of the children will want to "be a puppet". You may wish, therefore, to run through the story a few times, changing voices, or to have the children take turns during the course of a week. Of course, the audience can chorus the refrains and rhymes. Having various children speak for the puppets while you tell the story is a good way of encouraging the shy or self-conscious child to speak. Children normally reticent will often have something to say when they feel they are no longer themselves, but one of the characters.

Some stories which work well with puppetry are:

THE THREE BILLY GOATS GRUFF
GOLDILOCKS AND THE THREE BEARS
THE THREE LITTLE PIGS

THE LITTLE RED HEN
THE GINGERBREAD MAN
LITTLE RED RIDING HOOD
SIX LITTLE DUCKS
ALPHABET STORIES

Children will be eager to become involved in the use of the Flannel-Board too. One way of doing this is to hand out the Flannel-Board pictures, and begin telling the story. As each child hears the name of the picture he has, he puts it on the board. This works well with an accumulative tale (for example, a story telling about A Food Shopping Trip).

Various other STORY-TIME techniques such as Flip-card Stories and Picture Stories also lend themselves to group involvement. In each case, the teacher can encourage the children to tell the story with her. More about techniques for doing this can be found in Chapter 9: Picture Stories.

Object stories encourage class participation too. An effective method, involving the whole class, is to tell a story like STONE SOUP. Before the story, pass out the vegetables. As the soldiers in the story ask the town's citizens to contribute to the soup pot, the children contribute their vegetables to a large soup pot. A big pot of soup can then be cooked, and shared later in the day or the following day.

Mimicry is another means of effective participation. Children love imitating sounds and many books invite this (for example imitating animal sounds), or inspire the imitation of mechanical sounds (for example, clocks ticking and trains chugging). The children enjoy repeating words, too. For this reason, they will demand to hear again and again favourite stories with repeating jingles, refrains or rhymes. They enjoy the chance to participate in the telling of the story they know, and the sense of mastery this brings. Even the shyest child or the child who knows little English, will begin chanting with the rest "Who's been eating my porridge?" Individual children can also be asked to supply suitable conversation for characters in a tale. Sometimes, starting a story and having the children finish it works well. Having different children add a sentence in turn maximizes participation here.

When preparing a story to read or tell, therefore, bear in mind the ways of maximizing class participation. A story will frequently lend itself more to the use of one method than another. Whichever method is employed, remember that the more the group participates by acting or speaking, the more enjoyable and worthwhile the story will be for both class and teacher.

DEALING WITH INTERRUPTIONS DURING SHOW-TIME

As previously mentioned, one of the prime factors in selecting a story is that it should have special meaning for the children. When this is so, the children will be full of questions and references to personal experiences. While these comments are valuable, it is important the teacher knows how to deal with them. If she does not know how to handle the situation tactfully and firmly, the STORY-TIME could be ruined. Some questions and comments can be answered and discussed during the course of the story; however, if deviation from the story is carried beyond a comment or two, the other children in the group will lose interest, and start to misbehave. This in turn will disrupt the teacher's train of thought and it will be difficult to "pull the story together" again.

There are ways of coping with interruptions so the children with comments do not feel rebuffed, and the others can enjoy the story. Sometimes a smile or nod will be sufficient to recognize a child's contribution. Another way is to ask the child to wait until the end when you will be glad to discuss it. Some teachers use a previously discussed sign, such as a wink, to encourage children to wait. Others ask the group at the beginning to listen to the whole story before asking questions or commenting. A pause in the telling or reading of a story is also an effective means of settling the group down and forestalling further interruptions. Proceed only when the group is ready. Make sure that you do provide time at the end of the story for the children to raise questions and discuss their experiences. Even then it will be necessary to control the length of time spent doing this.

ENCOURAGING THE UNINTERESTED OR DISRUPTIVE CHILD

Not all the children will automatically be interested in listening to a story. This will apply particularly to children who have not had pleasurable story experiences at home, or who have a limited knowledge of English. Maybe, on the other hand, a child has had many story experiences, and so is interested is something else. When this is so, have a look,first, at the kinds of stories you are selecting and the techniques you are using to present them. If STORY-TIME is inviting and interesting enough, most children will want to be there.

One way of encouraging interest is to substitute the children's names for the names of the characters. These children then become personally involved in the story. Another approach is to move closer to the uninterested or distracted child and put a hand on his shoulder, or have the child move closer to you. Sometimes, letting your eyes rest on that child for a moment will draw him back to the story. A question such as "Do you know what the old man said, John?" often works just as effectively. When it is necessary to separate two children so each will gain more from the story, the teacher may say something like "I would like to sit by ________ and ________ today." In addition, having the assistant sit with the children is a big help. While the teacher is telling the story, the assistant can handle special problems which arise and attend to children distracting others.

Occasionally, no matter how many "tricks" are tried, a child will find it extremely difficult to be in a story group. When this is so, it is better to give that child another activity which will not be distracting, or more appealing, to the group. Later, use time during the self-selected activity period to sit quietly with the child, and interest him in stories and books. After a while, he may be able to join the group for STORY-TIME.

Do remember to reinforce those who DID sit still, listen and participate while the story was in progress.

Some stories which particularly invite class participation follow. (10)

RING O ROSES
CHICKEN LITTLE COUNTS TO TEN
*THE HEADSTART BOOK OF LOOKING AND LISTENING
*THE HEADSTART BOOK OF THINKING AND IMAGINING
BENNY'S FOUR HATS
ZOO
THIS IS THE WAY THE ANIMALS WALK
JUST ME
CALICO CAT SERIES
ARE YOU MY MOTHER?

*These two books are excellent, particularly for use with children learning English-as-a-Second-Language.

---

(10) For more information on this aspect of encouraging participation see Taylor, B.J.-A CHILD GOES FORTH, P. 54.

11. Evaluation of stories

In many ways, the "true" worth of the stories chosen for today's Kindergarten children will be seen only in 10 - 15 years time. However, the teacher will have identified more immediate goals and objectives for STORY-TIME, and stories used should be evaluated in light of these. This evaluation will also help the teacher to decide how effective stories of a particular type, style, content, and language will be with her group.

EVALUATING TEACHER PERFORMANCE

A story can be evaluated in terms of both teacher performance and student learning. The teacher can assess her performance as a story-teller or reader in a number of ways. One very effective way is to watch the children's reaction. They will soon let you know whether the story was well chosen. If they seemed to listen and enjoy the story, it was most likely a success and they might enjoy other stories of similar content, length and language. If, on the other hand, they were restless, the story was probably inappropriate, at least at that time. Occasionally, have the children compare stories they have heard. Gather up several books you have read and ask the children questions such as:

Which story did you enjoy most?
Which is the funniest/saddest/happiest one?

This will help ensure that the stories you are selecting are appropriate and effective.

The children will also help the teacher evaluate her voice and mannerisms, for they are born imitators. By listening to, and watching the children as they retell stories, the teacher can learn much about her voice, expressions, timing and gestures. See the checklist in Appendix VI for additional factors to consider in self-evaluation. (11)

EVALUATING STUDENT LEARNING GROWTH

Many facets of student growth develop through STORY-TIME, so it is important that the teacher knows what specific aspects she wants to evaluate at any given time. This could range from assessing the ability to sequence, to the ability to participate in a group; from evaluating the development of expressive language skills, to the amount of information gleaned. The method of evaluation used will depend upon the teacher's objectives; however, there are two basic ways of assessing the effectiveness of STORY-TIME at this level. The first requires the child to retell a story in some way, and the second requires him to answer questions.

STUDENT RE-TELLING OF THE STORY

This method of evaluation can be used in various ways including story dramatization, picture sequencing, illustrating and talking.

Having the children retell the story orally is an excellent informal technique for evaluating the children's ability to comprehend, organize and express language in general. One way of approaching this is to tell a short story to the children individually and then ask each child to retell the story, taping or writing down their version. The child's retelling will give a good indication of his comprehension and organizational ability, for it will show his competence in integrating visual and auditory information, and recalling a sequence of events. In addition, the way the child expresses the story (be it in fluent, connected sentences using grammatical forms, or with a great deal of difficulty showing inadequate mastery of language) will provide valuable information about his language development.

Certainly, whether you wish to evaluate language development or just the learning that has resulted from one story, listening to the child tell the story will be a very useful source of information. When focusing on the specific story, you may wish to begin by having the child retell the story by looking at pictures. These will offer clues and encouragement. Later on, without pictures, the child can be asked for more detail and, towards the end of the year, he should be able to describe the sequence of events. The child can retell the story using aids such as the flannel-board or without aids, and will probably enjoy recording his story on tape and hearing it played back.

The child who does not speak English well can illustrate how much of the story he has understood, by arranging in sequence a group of pictures depicting the story told. Start him with 3 - 4 cards (the large picture-story cards mentioned in Chapter 5 work well here) and,as the child's competence develops, use more. This may encourage even the shy child to begin telling the story.

Asking a child to illustrate a story he has heard is another way of evaluating learning through "retelling". Here you can ask the child for example, to draw a picture illustrating the main idea or to draw up to three events from the story in correct sequence. How well the child portrays the story using this medium will again show his comprehension. This does not infer that the child who draws the best picture understands the most. However, factors such as the number and type of characters, the background of the picture and the child's verbal descriptions will give you a good idea of how much of the story he has gleaned. Depicting aspects of the story in materials other than paper and paint/crayons is just as effective. Perhaps the children can make characters out of plasticine,or items in the story out of food boxes. This method of evaluation is particularly useful for children who may not have the skills required to retell the story or answer questions in English.

Children can also demonstrate what they have heard and understood by acting out the story. Using puppets or story dramatization works well and gives the teacher an opportunity to see not only how much of the sequence a child can recall, but how well he is able to depict the moods of the characters and the story. The use of story dramatization and puppetry is covered in the next chapter.

ASKING THE STUDENTS QUESTIONS

Another method of assessing the students' competence is to ask questions about the story. These can range from the simple recall of information to the interpretation of moods and emotions. Examples of such questions, tapping several levels of the learning hierarchy, follow. (12)

TYPE OF QUESTION	PURPOSE	EXAMPLE
Recall Questions.	Evaluates the children's ability to remember.	After reading Caps For Sale by Slobodkina, can you remember the colour of the pedlar's caps?"
Vocabulary Questions.	Evaluates the children's ability to determine word meanings from context.	Can you tell what the pedlar's wares were in Caps For Sale?
Recognition of Main Idea Questions.	Evaluates the children's ability to focus on the most important point(s) in the story.	Suggest another good title for this book.
Sequence Questions.	Evaluates the children's ability to remember the order of events in the story.	After reading The Gingerbread Man. Can you remember who ran after the Gingerbread Man first, second, third, etc.?
Predicting Outcome Questions.	Evaluates the children's ability to guess what might happen in the story.	"Ask Mr. Bear, by Marjorie Flack, is the story about a little boy who can't decide what to get his mother for her birthday. He asks a cow, who suggests milk. He asks a goose, who suggests feathers for a pillor. He asks a bear, and what do you think the Bear suggested?" The key is to stop and ask the question just before the climax.
Drawing Conclusion Questions.	Evaluates the children's ability to think about why something might have happened.	After reading The Three Billy Goats Gruff, by Marcia Brown. Can you tell me why the littlest Billy Goat Gruff told the Troll to wait for his bigger brother? Why did the biggest Billy Goat Gruff knock the Troll to bits, body and bone?
Interpretation of Emotions Questions.	Evaluates the children's ability to label the feelings of the characters in the story.	After reading A Baby Sister for Frances, by Russell Hoban. How did Frances feel when her baby sister arrived?
Application to Real life Questions.	Evaluates the children's ability to apply to their own lives the ideas they have heard.	After the story is read ask, "Have you ever felt like Frances? Can you tell me how you felt and why?"

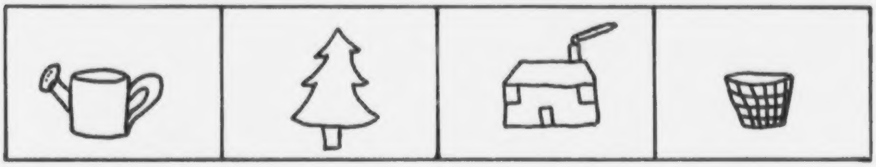
BEST COPY AVAILABLE

Responses to questions may not only be verbal, but non-verbal as well. For example, after listening to the story PETER RABBIT, the children might illustrate answers to questions such as:

> Where did Peter hide from Mr. MacGregor?
>
> What did Peter's mother given him when he got home?
>
> What did his sisters get?

Another way of assessing comprehension non-verbally is to give the children multiple-choice picture exercises. Questions are read and the group responds by marking one of the pictures. For example:

Where did Peter hide from Mr. MacGregor?



Literal comprehension can be measured effectively this way and,here again, the method is useful when working with those lacking English language skills.

Some of the evaluation methods mentioned will lend themselves for use more in one situation than another. Those chosen will depend upon the objectives of the teacher and the nature of the class. An additional ongoing method of assessing student learning is teacher observation. Watch the children during and after the story, in the structured learning situation or in free play. How and what they do and say will give you a good idea of the impact of a particular story, or stories in general.

(11) For more information on evaluating teacher presentation, see Eliason, C.F. and Jenkins, L.T. - A PRACTICAL GUIDE TO EARLY CHILDHOOD CURRICULUM, p. 281 and Lamme, L.L. in LANGUAGE ARTS 53:886-8, N'76.

(12) These questions are based on suggestions taken from Carol Vukelich, LANGUAGE ARTS, V. 53, p. 890.

12. Follow-up activities

Hearing a story may be an end in itself. Most stories, however, suggest follow-up activities which can range from illustrating to cooking. These activities are beneficial not only because they avoid an abrupt end to any personal involvement the children may have had with the story, but because of the value they add to the story experience. They serve to reinforce and expand the concepts, skills, knowledge and vocabulary developed through story listening. In addition, they add to the children's appreciation of story materials.

The following activities include those which involve retelling the story, interpreting the story, creating new stories and expanding upon ideas and themes mentioned in the stories. While there will obviously be some overlap, these activities have been organized according to the skills they are predominantly intended to reinforce.

ORAL LANGUAGE DEVELOPMENT: LISTENING AND SPEAKING

STORY DRAMATIZATION

Kindergarten children enjoy "playing the story". If you watch them at play you will often find small groups acting out stories they know. Sometimes the whole sequence will be enacted, but often just small, particularly memorable parts will be played. Because the children naturally enjoy this activity, story dramatization is a good way of following-up the reading or telling of a story in STORY-TIME. In addition, it is an activity that involves movement, a change from sitting still and listening.

The value of both the informal playground and the more structured classroom dramatization is considerable. First of all, as the children play the story, and begin to identify with the characters, the story will come to life and be more real for them. They will start to understand the feelings and emotions of the characters, and find many ways of looking at the world through new eyes. Language skills will of course benefit too, as the children listen to the play, and express themselves as characters. This activity is a good way of encouraging children who are learning English, to use it. Most children will be keen to become "The Gingerbread Man" and to speak his lines. One important point to note, however, is that the teacher should avoid indicating that certain words must be said. A perfect performance is not important: rather it is important that the children identify with the characters' thoughts and feelings, and use their own words to portray these. This should not only encourage the development of speaking skills, but stimulate creative thinking. An additional value of story dramatization is the experience it provides for social interaction as the children carry out directions and work with others.

The story chosen to be dramatized must be well known to the children. You may have to tell the story to the group several times on different occasions before all are familiar with the characters and the events. The acting could be planned, perhaps, to follow the final telling. It is a good idea to have several children retell the story in their own words before acting it out. This ensures that the story is well understood, and that there is no confusion about the content or the theme. Once the children are sufficiently familiar with the story, you may wish to discuss certain aspects of the dramatization with them. Topics to discuss might include:

THE CHARACTERS
- Who they are.
- How many there are.
- Their physical characteristics.
- Their personalities.

THE SETTINGS
- Time
- Place - scene changes.

THE ACTION OF THE STORY
- The sequence of events

THE USE OF PROPS OR COSTUMES
- What is needed?
- For whom?

Keep this discussion to a minimum and move into designating roles. Usually, nearly all the children will want to act, so it will be necessary for the teacher to decide who will play which role. Everyone should get a chance to be a player, but not necessarily at the same session. Those who had walk-on parts one day, can have leading parts the next. Sometimes children can play inanimate objects as well as animals or humans. Those without roles become the audience, and can join in on any refrains or repetitive jingles, in addition to coaching the players.

The role of the teacher will depend upon her objectives, for the dramatization can be very informal or very structured. For reasons mentioned earlier, the less structured the dramatization, the more beneficial it will be for the group. However, five year-olds will require supervision even acting a story informally. If the story is not known well enough, or if the group is new to this activity, the teacher may wish to narrate the story while the children simply act. Later in the year, however, the teacher may wish to narrate parts of the story or simply use cues such as:

> "What happened next?"
> "What did the first billy goat say?"
> "What did the troll say?"
> "Which billy goat comes next?"

It is not necessary to have costumes and props, but these often add to the fun and enjoyment of dramatization. They do not need to be elaborate, as the children's imaginations can expand upon what is used. Collect a box of odds and ends, including old clothes and accessories (hats, shoes and costume jewellery are very useful). Props such as a basket, a pail, and a piece of cloth can be used time and time again. Often, household objects such as dishes, cutlery and brooms are invaluable.

Building blocks can represent a variety of things, and big cartons put together can represent larger pieces such as beds, chairs, and hills.

Stories to be dramatized, in addition to being well known to the group, should be short, with fast action and simple story lines. Sometimes, rather than dramatizing a whole story, it may be desirable to act just short, dramatic parts of the story. These are often particularly suitable for use with children learning the language and this activity. Some examples of these are: the scene where the Three Bears come home and find Goldilocks; the scene where Little Red Riding Hood reaches her grandmother's house; and the scene in MILLIONS OF CATS where the fighting cats have run away and the old man and woman are left alone.

Good stories for acting out are:

THE LITTLE RED HEN
THE THREE BILLY GOATS GRUFF
CHICKEN LICKEN
THE OLD WOMAN AND HER PIG
GOLDILOCKS AND THE THREE BEARS
THE THREE LITTLE PIGS
THE GINGERBREAD MAN
LITTLE RED RIDING HOOD
MILLIONS OF CATS
NOTHING EVER HAPPENS ON MY BLOCK
NOBODY LISTENS TO ANDREW
ARE YOU MY MOTHER?
PLAY WITH ME
CHRISTMAS IN THE STABLE

PUPPETRY

Having the children use, and speak for puppets while they re-enact the story is another good follow-up activity. Children can make their puppets and build their puppet stage out of large blocks or manipulate the puppets as they crouch down behind big cartons or screens.

Refer to the previous section on Story Dramatization for ideas which apply to Puppetry, such as becoming familiar with the story and discussing characters, settings and action. Chapter 9 provides additional hints about using puppets.

Stories which lend themselves to puppetry as a follow-up activity are:

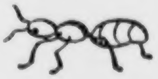
THE FIVE CHINESE BROTHERS
ONCE A MOUSE
ANGUS AND THE DUCKS
THE THREE LITTLE PIGS
GOLDILOCKS AND THE THREE BEARS
LITTLE RED RIDING HOOD

CHILDREN'S STORY TELLING

After the children have listened to the teacher tell or read stories, they will want to start telling them too. Make sure they are given enough opportunity in STORY-TIME to do this, for retelling familiar stories and creating new ones will do much to develop thinking and speaking skills. Coming to the front of the group to tell a story gives the child a good opportunity to play or experiment with ideas. The telling of stories also provides a valuable experience for young children who, in learning to distinguish fantasy from reality, find in their own stories scope for moving from one to the other. A child's factually-based story often carries over into fantasy.

"Show and Tell" and "News Period" provide occasions for encouraging story telling. In addition, there are a number of ways of providing opportunities for the children's story-telling as a part of STORY-TIME. One way is to switch roles, and have one of the children tell the story to a group. He can choose a favourite book and "read" the pictures, or make up a story. While the children may initially retell familiar stories, it will not be long before they will begin to experiment with including ideas of their own. Sometimes they will begin with a familiar story, and add their own ending, or vice versa.

Another approach is to have the children retell a story you have told. This can be done by using aids such as the flannel-board, puppets or pictures, or without aids. Sometimes children may wish to retell the story using a picture that they have drawn.



One group activity is to give the children a worksheet with pictures taken from a familiar story. Have the class look over the sheet, arrange them into the proper order, and cut and paste the pictures. Four pictures are probably enough for this age group. After pasting, various children can retell the story from their picture arrangements. Check Chapter 11 for other similar group activities.

The children's story-telling does not always have to be done in the group situation. During the self-select activity time a child may enjoy telling a story, using aids, to himself or to another child. He may also enjoy the chance to tape-record his story and hear it played back.

ASKING QUESTIONS

Using follow-up questions at the end of a story is a practice nearly all teachers use. These are useful, first of all, in bringing the children back to reality by asking questions such as "Did you ever draw a long, long line the way Harold did?" (HAROLD AND THE PURPLE CRAYON). In addition, they require the children to think about the story and how it relates to them. Asking some specific questions about the plot also provides the opportunity for correcting mistaken ideas. All these questions, of course, require the children to listen and to verbalize. (For more information on this activity, see Chapter 11).

PLAYING GAMES

Children can have much enjoyment interpreting stories through the playing of games. One popular game is "Guess the character being pantomimed?" with the child guessing the character, having the next turn. Another is a child or teacher-led game "Who am I?" (for example: (1) I rescued the big ocean liner. Who am I? (Little Toot). (2) Who lived here in a school with eleven other little girls (Madeline). (3) What is this? etc.).

Some games need not relate directly to a story already heard. One story-telling game involves seating the children in a circle. A child or the teacher starts off "Once there was a ...., and others volunteer to make up a sentence until the story is complete. This game can also be played with each child just adding one word until the sentence is complete (for example: child #1 - James, #2 - was, #3 - a ....). Yet another variation involves individual children adding a word or phrases to a teacher told story (e.g. (T) "Once upon a time there was a(C) in a big tree...."). An additional game, which works best if done with a small group is "What happened next?". The teacher starts a story with plenty of action, brings it to a climax, and stops to ask "What happened next?". The children then finish the story.

Needless to say, the activities mentioned under the heading "Oral Language Development" develop many additional skills. Critical thinking skills will be reinforced by playing games and answering questions. Comprehension skills will benefit from story dramatization, questioning, games, and puppetry. Concept development and auditory skills will be promoted by the use of all of these.

Comprehension skills will be further developed by the following activities. Have the children complete an oral statement from a story with a word that fits the context (for example, "Cindy put on her new red ____ so she would not get her feet wet."). Another idea is to give them plenty of activities which involve sequencing story events. This can be done orally, using big picture cards, or individual work-sheets.

PRE-WRITING SKILL DEVELOPMENT

Combined with the children's desire to tell stories will be their desire to make their own stories and books. These will reflect the interests and background of the children, and depict things the way they do them. Often a story will be prompted by a particular scene or character, or by some personal reference stimulated by a story heard before.

One good way to start this story writing is to read the story IS THIS YOU? by Ruth Krauss. Make up, in advance, a collection of little books, each with a child's name and picture. After this story has been read, tell the children that they are each going to make a book all about themselves. During the rest of the year, whenever the child has a story to tell, ask him to get his book and write the story down. Sometimes this dictation can take place during the self-selected activity period. Often, however, the teacher may wish to record the story on tape or in a short-hand script and write the story later on in the day when there is more time. Either way, leave a page beside each "story" for the picture. (13). These books will be a source of great delight to the children. They can turn back at any stage, and recapitulate stories created earlier in the year. They can also share their stories with friends, and with parents.

Children will also enjoy illustrating stories just heard, and dictating a sentence or two about their art work. They can be encouraged to identify and trace over the letters in the sentence and perhaps even reproduce it underneath. It is important here that the teacher's manuscript is accurate as this will serve as a model for the children. These sentences can be individual creations, or group-created stories. The latter can be a simplfied version of the Language Experience chart.

Another idea is to make a group version of a personal story and give it a title such as ALL ABOUT US, OUR OWN BOOK or OUR KINDERGARTEN PICTURE BOOK. It can be used for highlights of the Kindergarten year, and all of them should contribute with pictures and sentences. Once again, the children will thoroughly enjoy looking through this book.

Those books the teacher and class make up together are some of the best for language development. The children help select pictures, talk about them, suggest where they go in the book, cut them out perhaps and paste them in, and then dictate a sentence about each.

Getting children's stories written down can be a problem. Enlist help from the assistant, use a tape-recorder, a short-hand script and the self-selected activity period. Hopefully this will help individuals to record their stories. Try, in addition, to prepare a supply of blank books so that they are available when needed. There are many ways of making books, but a piece of cardboard covered with construction paper or mactac, with the pages sewn in, will last a long time. An easier method is to place selected pictures between cardboard covers, punch holes along one side, and insert rings.

All these pre-writing activities will help the children to realize that the words they use in talking can be written down in various ways to convey meaning. They will also see that a story, once recorded, can be shared again with others at a later date.

CREATIVE THOUGHT DEVELOPMENT

THROUGH ART EXPERIENCES

Many happy periods can be spent by following the story with an art activity. The children can have freedom here to interpret and expand upon stories they have heard. The teacher's role is to set an atmosphere for creativity, by providing materials and motivating suggestions. The materials used should be varied: crayons and manilla paper, paint, chalk, textured paper, papier-mache, yarn, cloth, clay and plasticine, boxes and cylinders, buttons, ribbons, wire, seeds, twigs, etc. The suggestions given should be just detailed enough to be stimulating - for example:

- What does the main character look like?
- Can you make something an astronaut would wear?
- Can you show the funniest/saddest thing that happened?

Sometimes, for a change of pace, begin by reading/telling a story. Build to a climax, stop, and have the children draw a picture predicting the outcome of the story. Often, children will work on individual projects such as illustrating a scene, making a puppet, a clay model of a character, or a fold-and-cut shape. On occasions, have the class work on a group project. One ideas is to have the group do a mural to illustrate a story (for example: BLUEBERRIES FOR SAL). Each child can illustrate a part of the story using a variety of materials. All of the parts are then collected and displayed in sequence. Another idea is to have the group make mobiles of story characters. Perhaps 4-5 of the characters can be strung together on the one mobile.

THROUGH MUSIC

Encourage the children to express their feelings rhythmically or musically after hearing a story. After reading WINTER STORIES for example, play Debussy's "The Snow is Dancing" and have the group pretend to be snowflakes.

OTHER IDEAS FOR FOLLOW-UP ACTIVITIES

STORY PARTIES

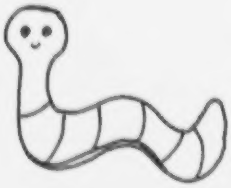
For a special occasion, have a Story Party. After the children have heard the story, let them design their own placemats and party hats, and have the table set with that story-theme. The food eaten should be in keeping with the story too. Perhaps you may want to make character cookies with the group as part of the preparations for the party. For more information on these ideas see Caroline Bauer's book, HANDBOOK FOR STORYTELLERS, p. 344.

Other Story-Food-Tie-Ins Are:

THE GINGERBREAD MAN	Gingerbread
THE DUCHESS BAKES A CAKE	Cake
JOURNEY CAKE HO!	
BLUEBERRIES FOR SAL	Blueberry Muffins
APPLES	Apples and Applesauce
RAIN MAKES APPLESAUCE	
A MOMENT IN TIME	
WHO NEEDS DONUTS?	Doughnuts
THE DOUGHNUTS	
BREAD AND JAM FOR FRANCES	Bread (and jam)
THE GIANT JAM SANDWICHES	
THE LITTLE RED HEN	
MR. RABBIT AND THE LOVELY PRESENT	Fruit
FLIM AND FLAM AND THE BIG CHEESE	Cheese/Cheese Sandwiches
CURIOUS GEORGE TAKES A JOB	Spaghetti
MANY MOONS	Raspberry Tarts
GOLDILOCKS AND THE THREE BEARS	Porridge!

Other Food Stories:

THE VERY HUNGRY CATERPILLAR
GUSTAV THE GOURMET GIANT
THE FUNNY LITTLE WOMAN
EAT!



FIELD TRIPS/VISITORS

Often a story suggests a follow-up field trip or a visitor. You may wish for example, to visit the R.C.M.P. Station after reading POLICEMAN SMALL, or invite a guest in to tell of a local hunting trip after reading THE HUNTING TRIP. Look at the resources in your community to see what possible follow-up activities exist.

OTHER PROJECTS OR THEMES

Some stories may suggest projects such as the acquisition of a turtle following THEODORE TURTLE or a mouse after hearing NORMAN THE DOORMAN. Less ambitious projects may involve the telling or reading of more stories on that particular theme. If, for example, the children enjoyed hearing a story from Germany such as HANSEL AND GRETEL, they might also enjoy THE BREMEN TOWN MUSICIANS or SNOW WHITE. If they were interested in a story about funny animals such as KEEP YOUR MOUTH CLOSED, DEAR, they might like to hear CURIOUS GEORGE or HARRY THE DIRTY DOG.

PRESENTING THE STORY IN ANOTHER FORM

You may wish to present the story in another form, perhaps using films, slides or a record. Maybe if you read the story on the first occasion, you may want to tell it on a second. Make sure you choose stories the class enjoyed the first time, for then they will enjoy a sense of recognition. Do not use this activity as an immediate follow-up to the first telling of the story, as the group will be ready for a change of pace.

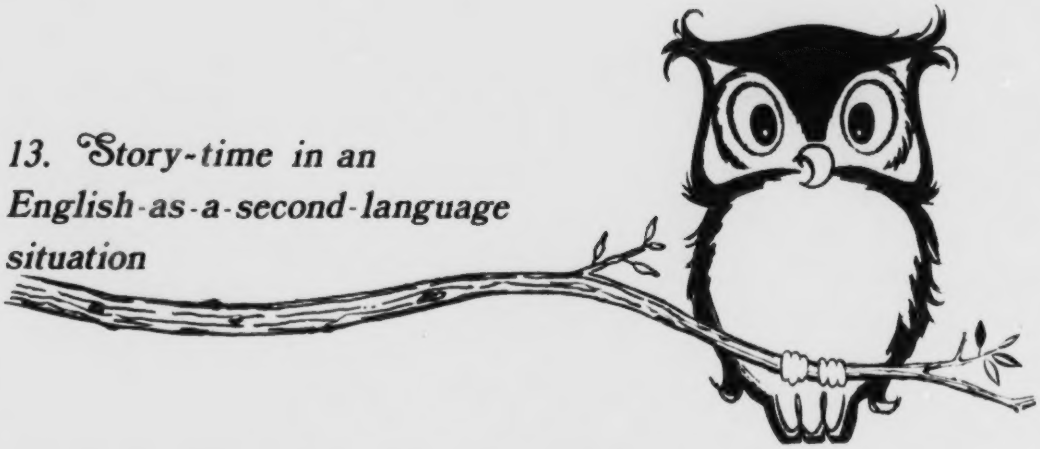
BUDDY SYSTEM

Another way of following up STORY-TIME is to make time once a week when each Kindergarten child is paired with a member of an older class. The older child reads a story that the two have chosen, and, perhaps at the end of the year, writes and illustrates a book for the Kindergarten child.

Thus, there are a number of ways to follow-up the reading or telling of a story. Bear in mind the group's interests and abilities, the school and community facilities available, and the cost. Try to vary the activities. If you used story dramatization one day, try illustrating the story the next day, and perhaps learning a song or making a trip on the next occasion. You may not wish, or have time, to follow-up every story with a relevant activity. Remember, however, that these activities will do much to reinforce and expand general and specific skill development.

(13) This and other similar ideas can be found in Judith Pasamanick's book TALKABOUT, p. 154.

13. *Story-time in an English-as-a-second-language situation*



Many of the factors to be considered when preparing for and conducting STORY-TIME should be stressed in a situation where children are learning English-as-a-Second-Language. These children have obviously had limited English language experiences, and may also have had limited literary experiences. STORY-TIME will, therefore, have added value here. In order for this to be realized, however, the teacher must give a little more consideration to factors such as selecting a story, the technique for presenting the story and methods of encouraging participation. Although the idea is to expand the children's language, literary and experiential backgrounds, the teacher MUST start "where the children are" and move forward from there. If this is not done, STORY-TIME may do more harm than good.

THE VALUE OF STORY-TIME

One of the prime goals of the Kindergarten Language Development Program is to develop the children's ability to speak and listen to English. Suggested activities are designed to help the children develop these skills to the extent that they can ask simple questions, answer questions in simple sentences, understand and enjoy stories in English and ideally, tell short stories. In light of this, STORY-TIME is of great importance, for it provides a setting where the children are given many opportunities to listen and to talk.

Often, those just learning English have a shorter attention span. One of the first steps in teaching the language, is to teach the children to sit still and to listen to English for increasing lengths of time. The telling or reading of a story is an effective way of doing this.

As the children learn to listen, they will also begin to learn the language. The value of STORY-TIME in teaching English, cannot be over-emphasized. Through listening to stories told or read, they will hear the sounds and patterns of the language - the intonation, vocabulary, and sentence structure. They will begin to discriminate and identify sounds and words, and this in turn will stimulate them to begin talking in English. Follow-up activities can assist by providing further opportunities and encouragement for the children to express themselves.

STORY-TIME is also invaluable for the general exposure to stories and books that it provides. Children who have had limited literary experiences, will need to be shown the value of the STORY-TIME activity. This is done, first of all, by demonstrating that stories can be fun, and books a source of pleasure. Of course, this has a far-reaching impact that will extend well beyond Kindergarten and Grade One.

As the children gain enjoyment from STORY-TIME, they will also acquire knowledge. Expanding the children's range of experiences is of great importance, not only because of the information that will be gained, but also because the children's future vocabulary development will be based on this acquired knowledge.

STORY-TIME will, in addition, do much to teach and develop English comprehension, auditory, visual and critical thinking skills. Social interaction skills will improve simultaneously, as the children learn to participate and share with, and listen to others.

THE ROLE OF THE TEACHER

The attitude of the teacher is crucial to the success of STORY-TIME with any group. This is especially true however, when the children are neither "naturally" interested in the activity nor see its benefit. The teacher must overcome this by providing enjoyable story experiences. These by themselves will do much to create an awareness of, and a continuing interest in, STORY-TIME. By observing the teacher's mannerisms children will also learn much about the way a story is read or told. Much of the learning will take place through imitations such as these.

STORY-TIME TECHNIQUES

When children do not understand English, it is often better, at least initially, to tell the story rather than to read it. This will enable you to use your face, hands and perhaps your whole body to help the children understand the words and phrases they do not know. Make very sure that all the children can see your face. As the children understand the story more, they will enjoy it more.

To begin with, tell very simple stories (without using pictures) about children like them, familiar happenings and everyday events. Perhaps you may be able to include a joke that they will understand. If the story is a success, tell it again and encourage the children to join in.

Looking at pictures and interpreting them will require another set of skills. Before venturing into reading stories, it is a good idea to spend some time discussing pictures. Young children often do not interpret these as adults do. It is vital that children who understand little English, and therefore will be relying on the pictures in books for much of the story content, interpret these correctly. Start with big, clear, colourful pictures of every-day scenes, (such as school, home or shopping scenes) and have the children name the objects they can see. They may wish to make comments or ask questions. Encourage them to verbalize further by asking questions of increasing difficulty such as:

- Can you see a dog?
- Which is the smallest animal?

- Where are the people going?
- What is this a picture of?
- What makes you think this takes place at school? in the store? in the kitchen?
- Why are the girls going shopping?
- What do you think the children were doing before they began what they are doing here?
- What do you think they will do next?
- If it starts to snow, what to you think they will do?

Perhaps the children will be able to tell a short story about the picture.

Once the children have learnt to use pictures, introduce picture stories, make sure that the books used have numerous large, easily identifiable pictures. If the story is too long, you may wish to paraphrase it while showing each picture.

Those learning English will also enjoy listening to stories told using other visual aids. The flannel-board, puppets, flip-cards and films are examples of aids which improve comprehension and add interest. Records can also be used successfully, especially when they are short, and are accompanied by a book with many illustrations. The CLIFFORD THE BIG RED DOG series are good examples. The combined audio-visual approach with commercial aids or body gestures is always preferable when the children are learning the language.

SELECTION OF STORIES

When the group's knowledge of English and literary experiences are limited, the most important consideration in choosing a story is that it would be enjoyable.

This means that the stories must, initially, tell of familiar experiences and events. Although there are many such stories available, choose those which describe animals, families, children, birds, every-day events and life as the children know them. Sometimes published stories will not be particularly relevant and you may wish to make up stories and books which will reflect the interests and background of the children. This is where story-telling comes into its own.

While it is important that the stories tell of familiar experiences, it is just as important that the language used is appropriate. The language should reflect the children's comprehension and functional command of English. Select stories which even those with very little knowledge of English will understand. While the language should be simple, however, it should be descriptive and make much use of repetition, and rhyming jingles. The children should learn something about the beauty and fun of the language from each story heard. This will happen, for example, when they hear stories they enjoy, repeated time and time again. As a story becomes familiar, children experience the delight of recognition and a sense of achievement in repeating known words and sentences.

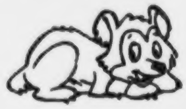
At the same time, as participation increases, the strain of listening decreases. When children are learning a new language, the strain of listening attentively taxes their attention span. As this is limited to begin with, stories selected must be short, interesting and encourage participation.

Ensure that the books chosen have numerous large, clear colorful illustrations. By the same token, any other visual aids used must be easily recognizable for they should assist comprehension and interest.

Do not hesitate, then, to select for STORY-TIME, a story the group particularly enjoys and has heard often. It is important that they hear new stories during the course of the year, but it is vital that they hear stories which will leave them eagerly awaiting the next STORY-TIME. There is time enough, when this has been established, to branch out and provide stories with more sophisticated literary and vicarious experiences.

Stories which are particularly suitable for developing language are:

ALBERT'S TOOTHACHE
BEST WORD BOOK EVER
MY SPECIAL BEST WORDS
SPARKLE AND SPIN: A BOOK ABOUT WORDS
THE BANG BANG FAMILY
THE HEADSTART BOOK OF LOOKING AND LISTENING
THE HEADSTART BOOK OF THINKING AND IMAGINING
THE LAZY BEAR
THE LITTLE WOOD DUCK
WHAT IS THAT ALLIGATOR SAYING?



Many of the folk stories are enjoyed better when the children have learnt more English. However, those with much repetition are successful, for example:

THE THREE LITTLE PIGS
THE GINGERBREAD MAN
THE LITTLE RED HEN
GOLDILOCKS AND THE THREE BEARS
CHICKEN LICKEN

ENCOURAGING PARTICIPATION

While participation in STORY-TIME is important for any group, it is particularly important for the group learning English-as-a-Second-Language. In this situation, participating by acting or speaking will greatly assist comprehension where words alone do not suffice. In addition, oral language skills will benefit.

The extent of the group involvement will depend on the story selected. Some stories lend themselves to sound imitations or various actions. Others require the children to supply missing words or become different characters. Many have words, phrases or sentences which recur with great regularity. The children will enjoy all of these, and will derive much value from performing the action or speaking the known part. Some of the first English words they speak in an informal situation may have come from, or have been stimulated by, stories.

As children learning a new language are often shy and hesitant to speak for fear of making mistakes, having them chorus familiar verses in unison is a good introduction to speaking the language. Similarly, answering questions is often more successful if the responses are given by the whole group, and then perhaps a smaller group, before the individual is asked. The class-room assistant can often be of great help in translating the questions or parts of the story, and encouraging the group to respond in English. In addition, she may be able to assist children who have difficulty adjusting to a STORY-TIME situation. This is probably best done by sitting with these children in small groups, looking at books and pictures, and encouraging them to respond. If there is time and if the group is responding, she can try reading a short story to them in their first language and then in English. Hopefully, the children will become interested in stories in an individual or small group situation, and will be able, in time, to join the larger group.

For more information on ways of encouraging class involvement see Chapter 10.

FOLLOW-UP ACTIVITIES

Various follow-up activities lend themselves well to the needs of the group learning English. Refer in particular, to the section in Chapter 12 dealing with Oral Language Development. Story dramatization and puppetry for example, are invaluable because they require the children to speak and act by becoming different characters. Often this "mask" stimulates shy or hesitant speakers. Telling stories using flannel-board figures or pictures also encourages the use of English, as does the playing of games. All these activities are designed to help the children learn English in an environment that is fun.

To conclude, while STORY-TIME is valuable for all Kindergarten children, it has added value for those learning English-as-a-Second-Language. It will do much not only to teach English but to develop and reinforce additional skills necessary for success in later schooling.

See Appendix 1 for examples of books to begin the year with when story and English experiences are limited.

Bibliographies

GENERAL RESOURCES

Anderson, Paul S. STORY-TELLING WITH THE FLANNEL BOARD BOOK ONE. T.S. Denison and Co. Inc., Minnesota, 1974

Anderson, Verna Dieckman. READING AND YOUNG CHILDREN. The Macmillan Co., London, 1968.

Association for Childhood Education International. READING IN THE KINDERGARTEN. Membership Service Bulletin, Washington, D.C. 1962.

Baker, Augusta and Greene, Ellin. "Story-telling: Preparation and Presentation". SCHOOL LIBRARY JOURNAL 24: 93-6, Mr '78.

Bauer, Caroline, F. HANDBOOK FOR STORYTELLERS. American Library Association, Chicago, 1977.

Brown, J. "Reading Aloud Re-Evaluated" LANGUAGE ARTS 54: 191-2, F '77.

Bryant, Sara Cone. HOW TO TELL STORIES TO CHILDREN. Houghton Mifflin Co., The Riverside Press, Cambridge, 1905.

Burch, R. "Why Read Aloud to Children Today?" INSTRUCTOR 82: 121-2 N '72.

Bureau of Elementary Education and the State Department of Education. TEACHERS' GUIDE TO EDUCATION IN EARLY CHILDHOOD. California State Department of Education, Sacramento, 1956.

Butler, Annie L. et al. EARLY CHILDHOOD PROGRAMS. DEVELOPMENTAL OBJECTIVES AND THEIR USE. Merrill Publishing Co., Ohio, 1975.

Campbell, David E. and Toni A. "Effects on Live and Recorded Story-Telling on retelling performance of Pre-School Children from Low Socio-Economic Backgrounds". PSYCHOLOGY IN THE SCHOOLS 13: 201-4, Apr'76.

Chandler, Bessie E. EARLY LEARNING EXPERIENCES. The Instructor Publications Inc., N.Y. 1970.

Clifford, D.M. "Telling Stories to Children". READING TEACHER 30: 132-3, N'76.

Collier, Mary Joe. Forte, Imogen and MacKenzie, Joy. KIDS' STUFF: KINDERGARTEN AND NURSERY SCHOOL LANGUAGE ARTS, SCIENCE, SOCIAL STUDIES, MATH, ART AND MUSIC. Incentive Publications Inc., Nashville, Tennessee, U.S.A., 1969.

Colum, Padriac. STORY-TELLING NEW AND OLD. The Macmillan Co., N.Y., 1968.

Crosby, Muriel. (editor). THE WORLD OF LANGUAGE, BOOK M. TEACHER'S SOFTEXT. McGraw-Hill Ryerson Ltd., Co., Toronto, 1972.

Cross, Marion. TEACHERS GUIDE TO A READINESS KIT FOR READING AND LANGUAGE. The Copp Clark Publishing Co., Toronto, 1965.

Dawe, Helen C. CHILD DEVELOPMENT 5: 295, June '34.

De Franco, Ellen B. LEARNING ACTIVITIES FOR PRE-SCHOOL CHILDREN: A HOME TEACHING HANDBOOK FOR PARENTS AND TEACHERS. Olympus Publishing Co., Utah, 1975.

Department of Education, Alberta. KINDERGARTEN MANUAL. Edmonton, Alberta, 1963.

Department of Education, Government of the Northwest Territories, ELEMENTARY EDUCATION IN THE NORTHWEST TERRITORIES. 1972.

Department of Education, Government of the Northwest Territories. ENGLISH ONE. 1975.

Department of Education, Government of the Northwest Territories. ENGLISH TWO. 1975.

Department of Education, Government of the Northwest Territories. LANGUAGE DEVELOPMENT - PRIMARY - ENGLISH EDITION. 1978.

Department of Education, New Zealand. LANGUAGE PROGRAMMES FOR MAORI CHILDREN. A.R. Shearer, Government Printer, Wellington, New Zealand, 1972.

Department of Education, New Zealand. TEACHING ENGLISH TO POLYNESIAN CHILDREN. A.R. Shearer, Government Printer, Wellington, New Zealand, 1972.

Department of Education, New Zealand. DOING TALKING LEARNING: SUGGESTIONS FOR THE DEVELOPMENT OF THE SPOKEN ENGLISH OF YOUNG CHILDREN WITH LANGUAGE DIFFICULTIES. A.R. Shearer, Government Printer, Wellington, New Zealand, 1975.

Egoff, Sheila. THE REPUBLIC OF CHILDHOOD. Oxford University Press, Toronto, 1967.

Eliason, D.F. et al. A PRACTICAL GUIDE TO EARLY CHILDHOOD CURRICULUM. The C.V. Mosby Co., St. Louis, 1977.

Gostelow, L. PICTURE STORY APPROACH TO INFANT TEACHING. Evans Bros. Ltd., London, 1968.

Hamilton, M.C. "Why Read Aloud to Children?" INSTRUCTOR 84: 129-30, N'74.

Headley, N.E. EDUCATION IN THE KINDERGARTEN (revised). American Book Co., 1966.

Hildebrand, Verna. INTRODUCTION TO EARLY CHILDHOOD EDUCATION. The Macmillan Company, N.Y., 1971.

Hildreth, Gertrude. READINESS FOR SCHOOL BEGINNERS. World Book Co., N.Y., 1950.

Hodgden, Laurel. et al. SCHOOL BEFORE SIX: A DIAGNOSTIC APPROACH v.1 and 2. The Cemrel Institute, St. Louis, 1974.

Huck, Charlotte S. "Literature's Role in Language Development". in W.W. Joyce, R.G. Oana and W.R. Houston (editors). ELEMENTARY EDUCATION IN THE SEVENTIES: IMPLICATIONS FOR THEORY AND PRACTICE. Holt, Rinehart and Winston Inc., N.Y., 1970.

Huck, Charlotte S. and Young, Doris, A. CHILDREN'S LITERATURE IN THE ELEMENTARY SCHOOL. Holt, Rinehart and Winston, N.Y., 1961.

LaFlamme, R.H. "More Meaningful Story - Time in Kindergarten". ELEMENTARY ENGLISH 52: 69-72, Ja '75.

KINDERGARTEN GUIDE BOOK OF THE OTTAWA PUBLIC SCHOOLS. Revised 1969.

Lambert, Hazel M. TEACHING THE KINDERGARTEN CHILD. Harcourt Brace and World Inc., N.Y., 1958.

Lamme, Linda Leonard. "Reading Aloud to Young Children". LANGUAGE ARTS. 53: 886-8, N'76.

Leeper, Sarah Hammond et al. GOOD SCHOOLS FOR YOUNG CHILDREN: A GUIDE FOR WORKING WITH 3, 4 AND 5 YEAR OLD CHILDREN. The Macmillan Co., London, 1968.

Machado, Jeanne M. EARLY CHILDHOOD EXPERIENCES IN LANGUAGE ARTS. Delmar Publishers, Albany, N.Y., 1969.

McAffee, Oralie. Nimnicht, Glen and Meier, John. LEARNING ACTIVITIES BOOKLET III IN THE NEW NURSERY SCHOOL SERIES. General Learning Press, N.J., 1969.

McCormick, Sandra. "Choosing Books to Read to Pre-School Children". LANGUAGE ARTS 54: 543-8. My'77.

McCoy, Elin. READ AND TELL BOOK 2: TEACHERS' GUIDE TO THE NEW MACMILLAN READING PROGRAM. The Macmillan Publishing Co., N.Y., 1975.

Mills, Belen Collantes. UNDERSTANDING THE YOUNG CHILD AND HIS CURRICULUM. The Macmillan Co., N.Y., 1972.

Mitchell, Lucy Sprague. HERE AND NOW STORY BOOK: TWO THROUGH SEVEN YEAR OLDS. E.P. Dutton and Co. Inc., 1948.

Monroe, Marion. LANGUAGE AND HOW TO USE IT. BEGINNING LEVELS. Scott, Foresman and Co., Illinois, 1970.

Monroe, Marion. LANGUAGE AND HOW TO USE IT. BEGINNING LEVELS. Scott, Foresman and Co., Illinois, 1970.

Moore, Vardine. PRE-SCHOOL STORY HOUR. The Scarecrow Press Inc., Metuchen, N.J., 1972.

Newbury, J. MORE KINDERGARTEN RESOURCES. John Knox Press, Georgia, 1974.

Parry, Marianne and Archer Hilda. TWO TO FIVE: A HANDBOOK FOR STUDENTS AND TEACHERS. Macmillan Education, 1975.

Pasamanick, Judith. TALKABOUT: AN EARLY CHILDHOOD LANGUAGE DEVELOPMENT RESOURCE. Center for Media Development, Inc., 1976.

Pellowski. "Pictures used with Story-Telling". SCHOOL LIBRARY JOURNAL. 24: 97-101 Mr'78.

Pickert, Sarah M. and Chase, Martha, L. "Story-Retelling: An informal Technique for Evaluating Children's Language:. READING TEACHER. 31: 528-31, F'78.

Pratcher, Mary H. TEACHING IN THE KINDERGARTEN. Exposition Press, N.Y., 1968.

Ross, Ramon R. STORY-TELLER. Bell and Howell Co., 1972.

Spice. A HANDBOOK OF CLASSROOM IDEAS TO MOTIVATE THE TEACHING OF PRIMARY LANGUAGE ARTS. Educational Service, Inc., Michigan, 1973.

Styer, Sandra. "The Teacher as Storyteller and Parent Educator". LANGUAGE ARTS. 53: 213-5, F'76.

Taylor, Barbara J. A CHILD GOES FORTH: A CURRICULUM GUIDE FOR TEACHERS OF PRE-SCHOOL CHILDREN. Brigham Young University Press, Utah, 1964.

Todd, Vivian and Heffernan, Helen. THE YEARS BEFORE SCHOOL: GUIDING PRE-SCHOOL CHILDREN. The MacMillan Co., London, 1970.

Vukelich, Carol. "The Development of Listening Comprehension Through Story Time". LANGUAGE ARTS. 53: 889-91, 1976.

Wills, Clarice Dechent and Lindberg, Lucile. KINDERGARTEN FOR TODAY'S CHILDREN. Follett Education Corporation, Chicago, 1967.

ANTHOLOGIES AND OTHER TEACHER RESOURCES

See also the titles in the Bibliography

Arbuthnot, May Hill. THE ARBUTHNOT ANTHOLOGY OF CHILDREN'S LITERATURE. Scott, Foresman and Co., Illinois, 1961.

Association for Childhood Education International. A BIBLIOGRAPHY OF BOOKS FOR CHILDREN. Washington, D.C.

CANADIAN BOOKS FOR SCHOOLS. A CENTENNIAL LISTING. Published by. The English Council and Library Council of the A.T.A., Edmonton, Alberta, 1968.

Canadian Library Association. BASIC BOOK LIST FOR CANADIAN SCHOOLS. ELEMENTARY DIVISION K-6. Canadian Library Association, Rm. 606, 63 Sparks Street, Ottawa.

CHILDREN'S BOOKS IN PRINT 1977-78. R.R. Bowker Co., New York and London, 1977.

Cianciolo, Patricia Jean (ed). PICTURE BOOKS FOR CHILDREN. American Library Association, Chicago, 1973.

Eakin, Mary K. (ed). GOOD BOOKS FOR CHILDREN: 1950-65. University of Chicago Press, Chicago, 1959.

Eakin, Mary K. (ed). SUBJECT INDEX TO BOOKS FOR PRIMARY GRADES. American Library Association, Chicago, 1967.

McDonough, Irma. (ed). CANADIAN BOOKS FOR CHILDREN. University of Toronto Press, Toronto, 1976.

Ojemann, Ralph H. et al. A TEACHING PROGRAM IN HUMAN BEHAVIOUR AND MENTAL HEALTH: HANDBOOK ONE FOR KINDERGARTEN AND FIRST-GRADE TEACHERS. Educational Research Council of America, Cleveland, 1967. (This is a helpful book in showing the use of stories and discussion to relieve such problems of personal adjustment as teasing, sharing or inferiority feelings).

Senick, Gerard J. (ed). CHILDREN'S LITERATURE REVIEW. Gale Research Co., Michigan, 1978.

PERIODICALS

American Library Association. THE BOOKLIST AND SUBSCRIPTION BOOKS BULLETIN. 50E Huron St., Chicago II, Illinois.
(Issued semi-monthly).

Children's Book Council. CALENDAR.
175 Fifth Ave., N.Y. 10.

Horn Book Inc., THE HORN BOOK. 585 Boylston Street, Boston 16, Massachusetts.

BOOK CLUBS

Criterion Teachers Book Club

The Scholastic Book Club

BIBLIOGRAPHY OF BOOKS MENTIONED IN THE TEXT

Adelson, L. ALL READY FOR WINTER. McKay

Austin, M. PETER CHURCHMOUSE. Dutton.

Bemelmans, L. MADELINE. Viking.

Bennett, Rainey. THE SECRET HIDING PLACE. World.

Bishop, C. and Kurt Wiese. THE FIVE CHINESE BROTHERS. Coward.

Bonne, Rose and Mills, Allan. I KNOW AN OLD LADY. Scholastic Book Services, N.Y. 1961.

Brandenburg, A. KEEP YOUR MOUTH CLOSED DEAR. Dial, 1966.

Brooke, L. RING O'ROSES. Warne.

Brown, M.W. THE CITY NOISY BOOK. Harper and Row, N.Y., 1939.

Brown, M. ONCE A MOUSE. Scribner, 1961.

Brown, M. STONE SOUP. Scribner, 1947.

Brown, M.W. WAIT TILL THE MOON IS FULL. Harper, '48.

Carle, E. THE MIXED-UP CHAMELEON. Crowell, 1975.

Carle, Eric. THE VERY HUNGRY CATERPILLAR. World, 1970.

Carroll, R. WHAT WHISKERS DID. Henry Z. Walck, Inc., N.Y., 1965.

Charles, D. CALICO CAT LOOKS AROUND. 1975.
COUNT ON CALICO CAT. 1974.
EAT, FAT CALICO CAT. 1977.
LETTERS FROM CALICO CAT. 1974.

Children's Press, Chicago.

Ctvrtek, V. THE LITTLE CHALK-MAN. Knopf, 1970.

Daugherty, James. ANDY AND THE LION. Viking.

Duvoisin, R. PETUNIA. Knopf.

Eastman, P.D. ARE YOU MY MOTHER? Beginner Books, Random House, N.Y., 1960.

Etz, M.H. JUST ME. Viking.

Etz, M.H. PLAY WITH ME. Viking.

Flack, M. ANGUS AND THE DUCKS. Doubleday.

Flack, M. ANGUS AND THE CAT. Doubleday.

Flack, M. ASK MR. BEAR. Doubleday.

Flack, M. THE STORY ABOUT PING. Viking, 1933.

Freeman, D. NORMAN THE DOORMAN. Viking, 1959.

Friskey, M. CHICKEN LITTLE COUNTS TO TEN.

Gaeddert, L.A. GUSTAV THE GOURMET GIANT. Dial, 1976.

Gag, Wanda. MILLIONS OF CATS. Coward.

Garrison, C. FLIM AND FLAM AND THE BIG CHEESE. Bradbury, 1976.

Gilbert, E. A CAT STORY. Holt, Rinehart and Winston, Inc., 1963.

Gramatky, H. LITTLE TOOT. Putnams.

Gross, R.B. WHAT IS THAT ALLIGATOR SAYING? Hastings, 1972.

Guilefoile, E. NOBODY LISTENS TO ANDREW. Follett.

Hoban, Russell. A BABY SISTER FOR FRANCES. Harper, 1964.

Hoban, Russell. BREAD AND JAM FOR FRANCES. Harper, 1960.

Hogrogian, N. APPLES. The Macmillan Co., 1972.

Holl, A. MOON MOUSE. Random, 1969.

Jaynes, Ruth. BENNY'S FOUR HATS.

Johnson, C. HAROLD AND THE PURPLE CRAYON. Harper and Row.

Kahl, V. THE DUCHESS BAKES A CAKE. Scribner.

Kay, Helen. APRON ON, APRON OFF. Scholastic Book Services, 1968.

Keats, Ezra Jack. JENNIE'S HAT. Viking.

Kraus, R. THE TAIL WHO WAGGED THE DOG. Windmill, 1971.

Kraus, R. IS THIS YOU? Scholastic Book Services, N.Y.

Krauss, Ruth. THE CARROT SEED. Harper, 1945.

Lefevre, F. THE COCK, THE MOUSE AND THE LITTLE RED HEN. Macrae-Smith

Leighton, A.O. GRANDMA MOON'S FINGERPLAYS. 911 10th St. S.W., Lake Oswego, Or. 97034.

Lenski, L. POLICEMAN SMALL. Henry Z. Walck, Inc., 1962.

Lerithin, S. WHO OWNS THE MOON. Parnassus, 1973.

Lewis, S. and Pernach, J. THE HEADSTART BOOK OF LOOKING AND LISTENING.

Lewis, S. and Pernach, J. THE HEADSTART BOOK OF THINKING AND IMAGINING.
McGraw-Hill Book Co., N.Y., 1966.

Lindgreen, A. CHRISTMAS IN THE STABLE. Coward, McCann and Legan, N.Y., 1963.

Lord, J.V. THE GIANT JAM SANDWICHES. Houghton, 1973.

MacGregor, E. THEODORE TURTLE. McGraw.

Matterson, E. GAMES FOR THE VERY YOUNG. McGraw-Hill, 1969.

McCloskey, R. BLUEBERRIES FOR SAL. Viking.

McCloskey, R. MAKE WAY FOR DUCKLINGS. The Macmillan Co.

McCloskey, R. THE DOUGHNUTS IN HOMER PRICE. Viking, 1943.

Montgomerie, N. I CAN COUNT. Western Publishing, N.Y., 1963.

Montgomerie, N. THIS LITTLE PIG WENT TO MARKET. Watts, 1966.

Mosel, A. THE FUNNY LITTLE WOMAN. Dutton, 1972.

Munari, B. ZOO. World Pub.

Nodset, Joan. WHO TOOK THE FARMER'S HAT? Harper and Row, N.Y., 1963.

Paterson, Diane. EAT! Dial, 1975.

Potter, Beatrix. THE TALE OF PETER RABBIT. Warne.

Preston, E.M. SQUAWK TO THE MOON, LITTLE GOOSE. Viking, 1974.

Rand, Ann. SPARKLE AND SPIN: A BOOK ABOUT WORDS. Harcourt, 1957.

Raskin, E. NOTHING EVER HAPPENS ON MY BLOCK. Athencum, 1966.

Reichert, E.C. SPACE SHIP TO THE MOON. Rand McNally and Co., Chicago.

Rey, H.A. CURIOUS GEORGE. Houghton, 1941.

Sawyer, R. JOURNEY CAKE HO! Viking.

Scarry, R. BEST WORD BOOK EVER. Whitman Products and Golden Press, Wisconsin.

Scheer, J. RAIN MAKES APPLESAUCE. Holiday, 1954.

Slobodkina, E. CAPS FOR SALE. W.R. Scott, 1947.

Stamaty, M.A. WHO NEEDS DONUTS. Dial, 1973.

Steptoe, J. MY SPECIAL BEST WORDS. Viking, 1974. (Review this before using)

Thurber, J. MANY MOONS. Harcourt, 1943.

Todd, R. SPACE CAT. Scribner's Sons, N.Y.

Udry, J.M. THE MOON JUMPERS. Harper, 1959.

Wezel, P. THE GOOD BIRD. Harper and Row, N.Y., 1966.

Wildsmith, B. THE LAZY BEAR. Oxford University Press, London, 1973.

Wildsmith, B. THE LITTLE WOOD DUCK. University Press, London, 1972.

Williams, B. ALBERT'S TOOTHACHE. Dutton, 1974.

Wilson, G. THE BANG BANG FAMILY. Scribner, 1974.

Woodcock, Louise. THIS IS THE WAY THE ANIMALS WALK.

Wyler, R. EXPLORING SPACE. Little Golden Book, Simon and Schuster, N.Y.

Zion, Gene. HARRY THE DIRTY DOG. Harper, 1956.

Zolotow, C. MR. RABBIT AND THE LOVELY PRESENT. Harper, 1962.

Appendix 1

BOOKS FOR SEASONS AND THINGS

This bibliography of books has been arranged, in general, by subject and theme. It relates to, and expands upon, the major areas and topics of the Kindergarten curriculum indentified in Chapter 3.

It lists only a few of the hundreds of books which can be used successfully with this age group and, to save duplication, DOES NOT INCLUDE ANY TITLES LISTED IN OTHER APPENDICES. Please check these for additional books relating to a particular theme, topic or skill.

Try to obtain, from the list in the Bibliography, an anthology of children's literature, current reviews and lists of new books. Do not forget, however, all those stories children have loved for years.

If you have comments about titles listed, or can suggest additional titles which have worked well with your group, please send these to the Department of Education, Yellowknife.

SEASONS AND RELATED TOPICS

SPRING

Dorothy Jane's Other Book. DAFFY DOWN DILLY. Dent.

Ennis, F. BENNY AND THE BIRDS. Golden Book Series.

Francoise, M. SPRING-TIME FOR JEANNE-MARIE. Chas. Scribner and Sons.

Getz, A. HAMILTON DUCK'S SPRINGTIME STORY. Golden Press, N.Y., 1974.

Tresselt, A. HI! MR. ROBIN. Lothrop, Lee and Shepard.

SUMMER

Dorothy Jane's Other Book. THE SEA PRINCESSES. Dent.

Little Gold Book. WONDERFUL TRAIN RIDE. Simon and Schuster.

Traditional Tale. THE TOWN MOUSE AND THE COUNTRY MOUSE.

FALL

"Autumn Stories" in HERE AND NOW STORIES. Dutton.

Lenski. NOW IT'S FALL. Oxford Press.

Potter, Beatrix TALE OF SQUIRREL NUTKIN. Thomas Allen.

Tressalt, A.R. JOHNNY MAPLE TREE. Ambassador.

Udry, J.M. A TREE IS NICE. Harper.

WINTER

Burton. KATIE AND THE BIG SNOW. Haughton Mifflin Co.

Golden Book #142. FROSTY THE SNOWMAN. Simon and Schuster.

Golden Book. JOHNNY AND THE BIRDS. Simon and Schuster.

Green, M. A HOME FOR EVERYBODY. Scott, N.Y.

Harder, B & E. THE BIG SNOW. The Macmillan Co., N.Y.

Keats, Ezra Jacks. THE SNOWY DAY. Viking.

Kuskin, K. THE FLAKY FROSTY MORNING. Harper and Row, N.Y., 1969.

McKay, ALL READY FOR WINTER. Musson.

Tresselt, A.R. WHITE SNOW, BRIGHT SNOW. Lothrop. (Ambassador).

MONTHS OF THE YEAR

Tudor, Tasha. AROUND THE YEAR. Walck (Oxford).

SPECIAL DAYS AND HOLIDAYS

BIRTHDAYS

Barrett, J. BENJAMIN'S 365 BIRTHDAYS. Atheneum, 1974.

Carle, E. THE SECRET BIRTHDAY MESSAGE. Crowell, 1972.

Hutchins, P. THE SURPRISE PARTY. The Macmillan Co., 1969.

Munari, B. THE BIRTHDAY PRESENT. World, 1959.

HOLIDAYS

Berenstain, S & J. THE BEARS' VACATION. Beginner Books, Random House, 1968.

THANKSGIVING

Dalgliesh, A. THE THANKSGIVING STORY. Scribner, 1954.

Janice LITTLE BEAR'S THANKSGIVING. Lothrop, Lee and Shepara Co., N.Y., 1967.

Talking Time. TOM TURKEY. Webster.

HALLOWE'EN

Adams, Adrienne. A WOGGLE OF WITCHES. Scribner, 1971.

Bright GEORGIE. Doubleday.

_______ GEORGIE'S HALLOWE'EN. Doubleday.

Davis. DANNY'S LUCK. Doubleday.

Dorothy Jane's Other Book. HALLOWE'EN CAT. Dent.

Serrailler, Ian. SUPPOSE YOU MET A WITCH. Little, 1973.

CHRISTMAS

Bolognese, D. A NEW DAY. Delacorte, 1970.

Briggs, R. FATHER CHRISTMAS. Hamilton, 1973.

Ets and Labastida. NINE DAYS TO CHRISTMAS. The Macmillan Co.

Golden Book. THE LAST ANGEL. Simon and Schuster.

Grant THE ANIMALS' MERRY CHRISTMAS BOOK. Golden Book. Simon and Schuster.

McCrae "The First Christmas Tree" in STORIES TO TELL IN NURSERY SCHOOL. Oxford.

Seuss, Dr. HOW THE GRINCH STOLE CHRISTMAS. Random House. N.Y., 1957.

Tazewell, THE LITTLEST ANGEL. Children's Press Inc., Chicago.

Traditional Tale. THE NIGHT BEFORE CHRISTMAS.

Vip, THE CHRISTMAS COOKIE SPRINKLE SNITCHER. Windmill Books, N.Y., 1969.

ST. VALENTINE'S DAY

Felt, Sue. CONTRARY WOODROW. Doubleday.

Just, Mary. THE QUEEN OF HEARTS. Gage.

EASTER

Duplaik, L. THE WHITE BUNNY AND HIS MAGIC NOSE. Simon and Schuster.

Learnard, R. FUNNY BUNNY. Simon and Schuster.

Potter, Beatrix. THE TALE OF THE FLOPSY BUNNIES. Frederick Warmer and Co.

SOCIAL STUDIES/HEALTH

(See Appendix V)

HOMES AND FAMILIES

Burton, Virginia. THE LITTLE HOUSE. Houghton, 1942.

Dorothy Jane's Other Book. MR. PEABODY'S HOUSE. Dent and Co.

Krauss, R. A VERY SPECIAL HOUSE. Harper, 1953.

Lionni, L. THE BIGGEST HOUSE IN THE WORLD. Pantheon, 1968.

COMMUNITY HELPERS

A VISIT TO THE DENTIST. Wonder Books, N.Y.
A VISIT TO THE DOCTOR.
A VISIT TO THE HOSPITAL.

FIVE LITTLE FIREMEN. Little Golden Book, Musson, Toronto.

PETER PAN AND THE POLICEMAN. Rand McNally.

OCCUPATIONS

Swayne, D. and Savage, P.
I AM A FISHERMAN.
I AM A CHEF.
I AM A FARMER.
I AM A BALLERINA.
Lippincott, 1978.

SAFETY

Brown, M.B. BENJIES BLANKET. Franklin Watts, Inc., N.Y., 1962.

Crockett, J. TERRIBLE TERRIFYING TOBY. Harper and Row, N.Y., 1957.

Leaf, M. SAFETY CAN BE FUN. Hollinger & Co.

THE LOST PUPPY. Elf.

HEALTH

Green, EVERYBODY EATS. Thomas Allen.

Leaf, Munro. HEALTH CAN BE FUN.
MANNERS CAN BE FUN. Hollinger & Co.

Mitchell, E.P. "How The Singing Water Got to the Tub" in HERE AND NOW STORY BOOK. Dutton and Co.

THE LITTLE KITTEN WHO WOULD NOT WASH HER FACE. Golden Book, Simon and Schuster.

MACHINES

Burton, Virginia. MIKE MULLIGAN AND HIS STEAM SHOVEL. Houghton.

Dorothy Jane's Other Book. THE TINY WHEEL. Dent.

Mitchell "The Red Gasoline Pump" in HERE AND NOW STORY BOOK, E.P. Dutton and Co.

Wright, E. SATURDAY WALK. Wm. R. Scott, Inc.

THE FARM

Dorothy Jane's Other Book. THE PIG WHO WAS SPRING-CLEANED. Dent.

Tenser, Ruth. COME TO THE FARM.

Rhompson, Ann. FARM ANIMALS. Danny Books, N.Y.

Zhena, Gay. WONDERFUL THINGS. Viking.

THE CIRCUS

Barr, C. SAMMY SEAL AT THE CIRCUS. Oxford University Press.

Burghein, F.L. THE FIRST CIRCUS. Platt and Munk.

Jackson, K. HERE COMES THE PARADE. Little Golden Book, Simon and Schuster.

Munari, B. THE CIRCUS IN THE MIST. World, 1969.

Prelutsky, J. CIRCUS. The Macmillan Co., 1974.

Reit, S. LOOK! LOOK! A CLOWN BOOK. A Golden Reader, Golden Press, N.Y., 1962.

Wildsmith, B. BRIAN WILDSMITH'S CIRCUS. Watts, 1970.

SCIENCE: A FEW TOPICS

WIND

BLOW WIND BLOW. Wonder Books, N.Y.

BLOW AWAY HATS. Little Golden Books, Simon and Schuster.

RAIN

Foster, J. PETE'S PUDDLE. Harcourt, 1969.

Garelick, M. WHERE DOES THE BUTTERFLY GO WHEN IT RAINS?
W.R. Scott, 1961.

Howell, R. SPLASH AND FLOW. Atheneum, 1973.

Tressalt, A.R. RAIN DROP SPLASH. Lothrop.

Yashimma, T. UMBRELLA. Viking, 1958.

SUN

Schneider, H. FOLLOW THE SUNSET. Doubleday.

SEEDS

Dorothy Jane's Other Book. FAIRY CLOCKS. Dent & Co.

JOHNNY APPLESEED. Little Golden Book. Simon and Schuster.

Mitchell. "Under The Big Pile of Leaves" in HERE AND NOW STORIES. Dutton.

THE SEA

Ardizzone, E. LITTLE TIME AND THE BRAVE SEA CAPTAIN. Walck, 1955.

Lionni, Leo. SWIMMY Pantheon, 1963.

ANIMAL STORIES

Anderson, C.W. BILLY AND BLAZE. The Macmillan Co., N.Y.

Berenstain, S & J THE BIG HONEY HUNT. Beginner Books, Random House.

Brunhoff, Jean De. THE STORY OF BABAR. Random House.

Conorer, Chris. SIX LITTLE DUCKS. Crowell, 1976.

Craft, Ruth. THE WINTER BEAR. Atheneum, 1975.

Fisher, Aileen. ANIMAL DISGUISES.
ANIMAL JACKETS.

Bowmar, Glendale, California, 1973.

Follett. THE FOX WENT OUT ON A CHILLY NIGHT. Ryerson.

Freeman, Don. DANDELION. Viking Press, N.Y., 1964.

Hoff, Syd. DANNY AND THE DINOSAUR.

Hutchins, Pat. ROSIE'S WALK. The Macmillan Co., N.Y., 1968.

Joernus, Consuelo. THE FORGOTTEN BEAR. Four Winds, 1978.

Keats, Ezra Jack. PET SHOW! The Macmillan Co., N.Y., 1972.

———————— PSSST DOGGIE. Franklin Watts, N.Y., 1973.

Lionni, L. THEODORE AND THE TALKING MUSHROOM. Pantheon, 1971.

McClintock, Mike. A FLY WENT BY. Beginner Books, Random House, N.Y., 1958.

Minarik, Else Holmelund. LITTLE BEAR. Harper.

Poulet, Virginia. BLUE BUG TO THE RESCUE. Children's Press, Chicago, 1976.
BLUE BUG'S VEGETABLE GARDEN, 1973.

Ross, Tony. HUGO AND ODDSOCK. Follett, 1978.

Seuss, Dr. THE CAT IN THE HAT. Ambassador.

Webb, Clifford. ANIMALS FROM EVERYWHERE. Warne.

Ylla. ANIMAL BABIES. Harper.

MATHEMATICS

Books reinforcing number concepts, etc. are listed earlier in the Kindergarten Manual.

LANGUAGE

Gag, Wanda. THE A.B.C. BUNNY. Coward, 1933.

Lionni, Leo. THE ALPHABET TREE. Pantheon, N.Y., 1968.

Mitsumasa, Anno. ANNE'S ALPHABET. Crowell, 1975.

Munari, Bruno. A.B.C. World Pub.

Wildsmith, Brian. A.B.C. Oxford.

COLOUR BOOKS

Asch, Frank. YELLOW, YELLOW. McGraw-Hill, 1971.

Brenner, B. THE COLOR BEAR. Center for Media Development, 1978.

STORIES WHICH PARTICULARLY MOTIVATE READING

Brauna, Dick. I CAN READ. Methuen and Co., London.

Janice LITTLE BEAR'S PANCAKE PARTY. Lothrop, Lee and Shepard Co., 1960.
(includes record).

BOOKS WHICH MOTIVATE STORY TELLING AND ILLUSTRATING

Merrill, J. RED RIDING: A STORY OF HOW KATY TELLS TONY A STORY BECAUSE IT IS RAINING.

Thayer, Jane. THE BLUEBERRY PIE ELF.

______________ THE POPCORN DRAGON.

Zoloton, Charolotte. SOMEDAY.

STORIES ENCOURAGING PARTICIPATION

Thompson, Ruth. PEABODY'S FIRST CASE. Lothrop, 1978.

YOU-CAN-MAKE-IT BOOKS. Nelson Young and Sons, 1974. (Books without words of simple things to make).

STORIES WHICH CULTIVATE THE IMAGINATION

Barlow, Wayne. STAR WARS. Random, 1978.

Flora, J. THE GREAT GREEN TURKEY CREEK MONSTER. Atheneum, 1976.

Geisel, T.S. AND TO THINK THAT I SAW IT ON MULBERRY STREET. Vanguard, 1937.

Himler, R. THE GIRL ON THE YELLOW GIRAFFE. Harper, 1976.

Kent, J. THERE'S NO SUCH THING AS A DRAGON. Golden Press, 1975.

McPhail, D. THE BEAR'S TOOTHACHE. Little, 1972.

Viorst, J. MY MAMA SAYS THERE AREN'T ANY ZOMBIES, GHOSTS, VAMPIRES, CREATURES, DEMONS, MONSTERS, FIENDS, GOBLINS OR THINGS. Atheneum, 1973.

STORIES WHICH DEVELOP CONCEPTS, MOODS, IDEAS.

Tresselt, Alvin. WAKE UP CITY.

________________ HIDE AND SEEK FROG.

HUMOROUS STORIES

Aliki, AT MARY BLOOM'S. Penguin, 1978.

Barrett, J. ANIMALS SHOULD DEFINITELY NOT WEAR CLOTHING. Atheneum, 1970.

Muir, F. WHAT-A-MESS. Doubleday, 1978.

Seabrooke, B. THE BEST BURGLAR ALARM. William Morrow, 1978.

Spier, P. OH! WERE THEY EVER HAPPY! Doubleday, 1978.

STORIES WITH A MORAL

Roy, Ron. OLD TIGER NEW TIGER. Abingdon, 1978.

Wildsmith, Brian. THE HARE AND THE TORTOISE. Oxford University Press, London, 1966.

Will and Nicolas. FINDERS KEEPERS. Harcourt.

STORIES ABOUT MANNERS

Joslin, Sesyle. WHAT DID YOU SAY DEAR? W.R. Scott.

Smaridge, N. RAGGEDY-ANN - A THANK YOU, PLEASE AND I LOVE YOU BOOK. Golden Press, Western Publishing Co., Wisconsin, 1976.

GOOD STORIES TO BEGIN THE YEAR WITH

(Particularly where story and English experiences have been limited).

Brown, Margaret Wise. GOODNIGHT MOON. Harper, 1947.

Kunhardt, Dorothy. PAT THE BUNNY. Simon and Schuster, 1940.

Memling, Carl. HI, ALL YOU RABBITS. Parents, 1970.

Provenson, Alice and Martin. OUR ANIMAL FRIENDS AT MAPLE HILL FARM. Random, 1974.

Spier, Robert. GOBBLE, GROWL, GRUNT. Doubleday, 1971.

Thomson, Ross, A NOISY BOOK. Scroll Pr., 1972.

NURSERY RHYMES/MOTHER GOOSE STORIES

Brooke, L.L. THE GOLDEN GOOSE BOOK. Warne.

De Angeli, M. MARGUERITE DE ANGELI'S BOOK OF NURSERY AND MOTHER GOOSE RHYMES. Doubleday.

Tenggren, G. MOTHER GOOSE. Little.

Wright, Blanche Fisher. THE REAL MOTHER GOOSE. Rand McNally.

Appendix 2

STORY-TIME IN THE CURRICULUM

TOPIC — SPACE: THE MOON

Gather up relevant pictures, models, etc. before beginning.

INTRODUCTORY IDEAS

DISCUSSION

- the moon - where it is, what it does, physical features.
- how to reach the moon - rockets, astronauts, space-suits, space-ships, satellites, ground crew, etc.

SONG

"Do you know the astronaut who is travelling to the moon?" (tune - "Do You Know the Muffin Man").

RHYME

"The Man in the Moon"
"The Moon" (14)
See also the Poetry Section under Follow-Up Activity suggestions.

STORIES TO CHOOSE FROM

Select one or two from the group below. You may wish instead to tell one by either learning one of these, or self-creating one and telling it using pictures, models or other aids.

Brown, Margaret Wise. WAIT TILL THE MOON IS FULL.
(When the moon is just right, a baby racoon and his mother can enjoy the night).

Garrison, Christian. FLIM AND FLAM AND THE BIG CHEESE.
(Flim tricks Flam into thinking he can eat the moon, the big cheese).

Holl, Adelaide. MOON MOUSE.
(A curious mouse sets off to see the moon and finds it, he thinks).

Lerithin, Sonia. WHO OWNS THE MOON.

Preston, Edna Mitchell. SQUAWK TO THE MOON, LITTLE GOOSE.

Reichert, E.C. SPACE SHIP TO THE MOON.

Todd, Ruthien. SPACE CAT.

Udry, Janice May. THE MOON JUMPERS.

Wyler, Rose. EXPLORING SPACE.

FOLLOW-UP ACTIVITIES — A FEW IDEAS

DRAMATIZATION

A trip to the Moon - saying goodbye, putting on space suit and helmet, getting into rocket ship, fastening seat belts, checking controls, counting down, blast-off, the trip up, radioing to ground crew.

Landing on the Moon - bringing the rocket down, undoing seat-belts, switching off controls, opening door and going outside, walking on the moon (weightlessness, gravity), taking photographs, collecting samples, working notes.

The Return Home - returning to the ship, blast-off, preparations blast-off, trip home, returning to earth, greeting everyone.

TEACH A POEM

THE MOON

The yellow moon is high in the sky.
It looks like half a lemon pie.
If I were very, very tall
I'd take my fork and eat it all.

ROCKET SHIP

Oh I would like to travel far
And visit planets,moon and star.
I'd go there in a rocket ship.
And have a most exciting trip. (15)

COOKING

Some say the moon is made of green cheese. That would not taste very nice. I wonder what the moon would taste like if it were made of peanut butter and honey? Here is a recipe for moon cookies.

INGREDIENTS

1/2 cup wheat germ or substitute
1 1/2 cups peanut butter
1 1/2 cups honey
3 cups dried milk
3/4 cups Graham cracker crumbs
Powdered sugar

Mix thoroughly . Form into balls and roll in sugar. Makes five dozen moons. (16).

ART ACTIVITIES

Make rockets and space ships out of boxes, paper cones, cartons, etc.
Draw small and life-size pictures of astronauts.

Make oxygen tanks and space helmets out of papier mache.
Make moon hats.

GAMES

Reinforce number concepts. Have the group land astronauts on numbered planets, match astronauts with rockets, clap the numbers shown on the control panel, etc.

Play "Guess who has gone to the Moon" (children close eyes and one child hides).

Play "Who do I choose to be my partner in outer space?" (à la "Drop the Bean Bag").

SING

"We're Going to the Moon" to the tune of "The Farmer in the Dell". Subsequent verses could be:

"I'll put my new suit on"
"We're going to take some food"
"It's time to blast-off"
"We'll see you all next week", etc.

---

(14) R.L. Stevenson. A CHILD'S GARDEN OF VERSES. Nelson & Sons Ltd. P. 31

(15) These poems and others may be found in KINDERGARTEN GUIDE BOOK OF THE OTTAWA PUBLIC SCHOOLS. P.242.

(16) This recipe can be found in Caroline F. Bauer's HANDBOOK FOR STORYTELLERS. P. 334.

Appendix 3

EXAMPLES OF STORIES TO TELL THE KINDERGARTEN CLASS

These are taken from Jeanne M. Machado's book, EARLY CHILDHOOD EXPERIENCES IN LANGUAGE ARTS, p. 51-53.

THE LITTLE HOUSE WITH NO DOORS AND NO WINDOWS AND A STAR INSIDE

Author unknown.

Plan to have an apple and a knife ready for the ending. A plate full of apple slices is sometimes enjoyed after the story.

Once there was a little boy who had played almost all day. He had played with all his toys, so he went to his mother who always knew the things for a child to do. He said "Mother, what shall I do now?".

His mother said "I know about a little red house with no doors and no windows and a star inside. You can find it, if you go look for it."

So the little boy went outside and there he met a little girl. He said "Do you know where there is a little red house with no doors and no windows and a star inside?'.

The little girl said "No, I don't know where there is a little red house with no doors and no windows and a star inside, but you ask my dad. He is a farmer and he knows lots of things. He's down by the barn and maybe he can help you".

So the little boy went to the farmer down by the barn and said, "Do you know where there is a little red house with no doors and no windows and a star inside?'.

"No", said the farmer, "I don't know but why don't you ask grandmother. She is in her house up on the hill. She is very wise and knows many things. Maybe she can help you".

So the little boy went up the hill to grandmother's and asked "Do you know where there is a little red house with no doors and no windows and a star inside?". "No", said Grandmother, "I don't know, but you ask the wind, for the wind goes everywhere, and I am sure he can help you."

So the little boy went outside and asked the wind "Do you know where I can find a little red house with no doors and no windows and a star inside?'. And the wind said "OHHH! 000000 000000!". And it sounded to the little boy as if the wind said "Come with me.". So the little boy ran after the wind. He ran through the grass and into the orchard and there on the ground he found the little house ... the little red house with no doors and no windows and a star inside. He picked it up and it filled both his hands. He ran home to his mother and said "Look, Mother! I found the little red house with no doors and no windows, but I cannot see the star!"

So this is what his mother did. (cuts apple).
"Now I see the star!" said the little boy. (to children) DO YOU?

LAUGHING STOCK AND GHASTLY

(By Sister Carol Bettencourt.)

(You may wish to adapt this story to make it more relevant to your particular group - e.g. There was a family of Caribou,.....)

There was a family of elephants that lived in the jungle - there were very large mama and papa elephants - and smaller baby elephants; and they were all the colour grey - all except one - his name was Laughing Stock. He got his name because all the other elephants had never seen an elephant the colour of Laughing Stock. He was the colour orange! Have you ever seen an orange elephant? Poor Laughing Stock, everyone made fun of him because he was so different.

In the same jungle, also, lived a family of giraffes - oh, they were so tall and so nice-looking with their yellow and brown bodies. One day, Laughing Stock was going for a walk when he saw the giraffes eating the leaves right from the top of the trees - those giraffes certainly were tall.

"Hi giraffes" said Laughing Stock. "Hi Elephants!" said the giraffes. "Say, elephant" shouted one of the giraffes, "you don't look like an elephant - your body is the colour orange". Then all the giraffes started to laugh. Poor Laughing Stock. One of the giraffes, still laughing loudly, said "You and Ghastly would make a fine pair!" "Who's Ghastly?" asked the elephant. "I am" said a quiet little voice. Laughing Stock looked around but didn't see anyone except for the giraffes - then, he saw something move and Laughing Stock looked closely into the green bushes.

"Wha wha wha wha you you (poor Laughing Stock was having a hard time making the words come out). You're green! I've I've never seen a green giraffe before!" "Neither have we" laughed the other giraffes. "Oh, but I think you're pretty" said Laughing Stock. "You do?" said Ghastly. "Thank you, no one ever said that to me before". "You're welcome" smiled Laughing Stock and right away they became good friends and each one helped the other. And because they were friends, it didn't hurt so much when others laughed at them, because they had someone who liked them just the way they were.

This story leads well into discussion about colour. Can you find something in the room the same colour as Laughing Stock? As Ghastly? Also about likeness and differences. Is your hair the same colour as one of your friends? Can you think of something that makes you different? Do your friends look just like you?

SUGGESTED STORY-TELLING TOPICS

The Dog Who Couldn't Bark
The Day We Had An Unexpected Holiday
The Fastest Skidoo
The Big Birthday Present
Our Visit To The Nursing Station
Robert And The Friendly Policeman
The Mouse Who Lost His Trail
Something I Found
The Magic Sled

Appendix 4 SOME NORTHERN MATERIAL

PRODUCED BY THE DEPARTMENT OF EDUCATION

Football, Virginia. DOGRIB LEGENDS. 1971.

Kayak, Lily. HAVE YOU EVER SEEN A WALRUS? 1973.

MacDiarmid, J.A. JOHNNY SERIES.
TENDI SERIES.

Pik Magazine.

Sikkuark, Nick. MORE STORIES. 1973.
THE NAME OF THIS BOOK IS WHAT.
ANIMALS THINK. 1973.

Thomas, J. and Engstrom, C. ON THE LAND. 1972.

OTHER BOOKS WITH A NORTHERN FLAVOUR

N.B. Use these with discretion.

Beim, Lorraine and Jerrold. THE LITTLE IGLOO.
Harcourt, Brace and World Inc., New York.

Copeland. TRUE BOOK OF LITTLE ESKIMOS. Children's Press,
Chicago.

Harrison, Ted. CHILDREN OF THE YUKON.

Lida. SCAF THE SEAL. Nom 6, Pere Castor's Animal Books, Allen and Unwin, London.

Little Golden Book. THE LITTLE ESKIMO.

Machetanz. A PUPPY NAMES GIB. Scribner's Sons, N.Y.

McCrie, Jeanette. HERE I GO.
THE BANG BOOK. Peguis Publishers,
462 Hargrave St.,
Winnipeg, R3A 0X5.

Platt and Munk. NIGALEK, A LITTLE ESKIMO BOY.

Thomson. FUN IN THE FROZEN NORTH. Collins Press.

Wiig, Hanna. TALE OF TINY TUTAK. Clark and Irwin, Toronto.

You may be aware of other Department of Education publications or sources of "Northern" stories. Please send this information to the Department in Yellowknife, so these lists may be updated and revised.

Appendix 5

STORIES RELATING TO THE NEEDS OF KINDERGARTEN CHILDREN

THE NEED TO FEEL SECURE IN FAMILY RELATIONSHIPS

Brown, M.W. THE RUNAWAY BUNNY. Harper, N.Y. 1942.

Buckley, H.E. GRANDFATHER AND I. Lothrop, lee and Shepard Co., 1959.
GRANDMOTHER AND I. 1961.

Lenski, Lois. PAPA SMALL. Henry Z. Walck Inc., 1966.

Schlein, Miriam. MY FAMILY. Abelard-Schuman Ltd. 1960.

Viorst, Judith. I'LL FIX ANTHONY. Fitzhenry and Whiteside Ltd., Toronto, 1969.

Zolotow, Charlotte. BIG BROTHER. Harper, N.Y., 1960.
BIG SISTER AND LITTLE SISTER, 1966.

THE YOUNGEST IN THE FAMILY

Arkin, Alan. TONY'S HARD WORK DAY. Harper, 1972.

Kellogg, Steven. MUCH BIGGER THAN MARTIN. Dial, 1976.

Zolotow, Charlotte. DO YOU KNOW WHAT I'LL DO? Harper, 1958.

THE NEW SIBLING

Alexander, Martha. NOBODY ASKED ME IF I WANTED A BABY SISTER. Dial, 1971.

Burningham, John. THE BABY. Crowell, 1975.

Greenfield, Eloise. SHE CAME BRINGING ME THAT LITTLE BABY GIRL. Lippincott, 1974.

Keats, Ezra Jack. PETER'S CHAIR. Harper, 1964.

Manuschkin, Fran. BABY. Harper, 1972.

THE NEED FOR SELF-IDENTITY — "ME"

Adoff, Arnold. BIG SISTER TELLS ME THAT I'M BLACK. Holt, 1976.

________________ BLACK IS BROWN IS TAN. Harper, 1973.

Charlip, Remy and Moore, Lillian. HOORAY FOR ME! Parents, 1975.

Hallinan, P.K. I'M GLAD I'M ME. Children's Press, Chicago, 1977.

Hoban, Tana. WHERE IS IT? The Macmillan Co., 1974.

THE NEED FOR SELF-CONFIDENCE/ACHIEVEMENT

Krasilovsky, P. THE VERY LITTLE GIRL. Doubleday and Co. Inc., N.Y., 1953.

Lexal, Joan. BENJIE ON HIS OWN. Dial, 1970.

Piper, W. THE LITTLE ENGINE THAT COULD. The Platt and Munk Co., Inc., 1954.

Shortall, L. COUNTRY SNOWPLOW. William Morrow and Co. Inc., 1960.

THE NEED TO BELONG TO A GROUP

FIRST SCHOOL EXPERIENCES

Barkin, Carol, I'D RATHER STAY HOME. Raintree, Wisconsin, 1975.

Brown, M.B. MY DADDY'S VISITING OUR SCHOOL TODAY. Franklin Watts, N.Y., 1961.

Katzoff, B. KATHY'S FIRST SCHOOL. Alfred A. Knopf, Inc., N.Y., 1964.

Wolde, G. EMMA'S FIRST DAY AT NURSERY SCHOOL. Hedder and Stoughton, 1976.

FRIENDS

Barkin, Carol. DOING THINGS TOGETHER. Raintree, Wisconsin, 1975.

__________________ARE WE STILL BEST FRIENDS? Raintree, Wisconsin, 1975.

Carle, E. DO YOU WANT TO BE MY FRIEND? Crowell, 1971.

Rabinowitz, Sandy. THE RED HORSE AND THE BLUE BIRD. Harper, 1976.

Schick, E. MAKING FRIENDS. The Macmillan Co., London, 1969. (No text).

Young, M. IMAGINARY FRIEND. Raintree, Wisconsin, 1977.

Appendix 6

CHECKLIST FOR STORY-TIME

VI - I	SELECTING A STORY TO READ
VI - II	SELECTING A STORY TO TELL
VI - III	GENERAL PREPARATION CHECKLIST
VI - IV	PREPARING TO TELL A STORY
VI - V	PREPARING TO READ A STORY
VI - VI	PRESENTING A STORY
VI - VII	TEACHER SELF-EVALUATION

CHECKLIST FOR SELECTING A STORY TO READ

TEACHER CONSIDERATIONS

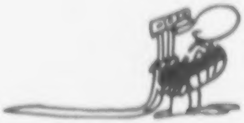
- I can read this story enthusiastically and with enjoyment.
- This story fulfills a special need/goal/objective.

CONTENT

- The story is appropriate and interesting for the class.
- The children are able to relate at least some parts to their lives and experiences.
- The plot is simple and well-developed in one main sequence of events.
- The plot has action and some suspense.
- The children can identify with one or more of the characters.
- There is a large amount of direct conversation.
- The story has memory value.
- The story is relevant to the curriculum.

LENGTH

- The story is of appropriate length.



THEME

- The theme is obvious and a natural part of the story.
- The children will benefit from the moral attitudes and values in the story.

CHARACTERIZATION

- The characters have strong, worthy traits.
- They are convincing and credible.
- The characters are not stereotyped.
- There is some character development or growth.

- The children will be able to identify with one or more of the characters.

LANGUAGE

- The children will understand it.
- Correct English is used.
- The story has literary merit.
- The language encourages participation.
- The dialogue is appropriate.

FORMAT

- The book looks attractive.
- The size is suitable.
- The book has many illustrations.
- The text is short.
- The type is large.
- The paper is of good quality.
- The binding is sturdy.

ILLUSTRATIONS

- These depict the text accurately.
- They are clear and easily identifiable.
- They are large and attractive.
- They are numerous.

EDUCATIONAL VALUES

- The story develops language skills.
- It promotes understanding.
- It gives information.
- It supports experiences.

OTHER CONSIDERATION

- The book will appeal to all the children.
- It will stimulate the children's imagination.
- It compares favourably with others - on the same subject.
  - by the same author.
- This book suits my purposes best.

CHECKLIST FOR SELECTING A STORY TO TELL

TEACHER CONSIDERATIONS

- The story suits my personality traits.
- The story appeals to me and I can tell it enthusiastically.
- I feel comfortable with it.
- The story meets the identified needs.

CONTENT

- The content is strong enough to carry the story.
- It is appropriate and interesting.
- It is understandable.
- It is familiar in parts.

PLOT

- The story has a good plot.
- It is simple and well-paced.
- It builds to a climax.
- There is some suspense.
- There is sufficient action.
- The story has a satisfying conclusion.

LENGTH

- The length of the story falls within the attention span of the group.
- The story is short enough to be learnt relatively easily.

THEME

- The story has a positive theme.
- The children will benefit by the values and attitudes portrayed.

CHARACTERIZATION

- The characters are clearly and vividly presented.
- They are not too numerous.
- The characters are consistant and believable.
- They develop well.
- They have strong worthy traits.

LANGUAGE

- It is simple, understandable, and descriptive.
- It is of high literary quality.
- It encourages class participation.

EDUCATIONAL VALUES

- The story will have some educational value for the group.
- The story relates to the rest of the curriculum.

GENERAL PREPARATION CHECKLIST

TEACHER'S AIMS

- Why have I chosen this story?
- What do I hope to accomplish by using it?
- What aspects of the story should I emphasize in light of this?

LOCATION — WHERE WILL I TELL THE STORY

- in the story-corner?
- somewhere else inside?
- outside?

PHYSICAL FACTORS

- are distractions and noise minimized?
- is there a good light?

POSITIONING — GROUP

- How will I seat the class?
    - on chairs?
    - on the floor?
    - on individual rugs?
- Will all be comfortable?
- Will all be able to see and hear easily?

POSITIONING — SELF

Where will I sit?

- on the floor?
- on a low chair?

SIZE OF GROUP

- Will I tell the story to the whole group?
- Will I use the assistant and divide the group?

PREPARING THE CLASS

- Do the children know what is expected of them in STORY-TIME?
- What are the relevant behaviours I should teach them?

INTRODUCING THE INDIVIDUAL STORY

HOW WILL I INTRODUCE THE STORY?

- by relating it to a theme?
- with a personal comment?
- by using the book itself?
- by using a curiosity arousing question?
- with a simple one sentence statement?

MOOD

- What kind of atmosphere do I want to create.
- How will I establish it?
    - by using a question?
    - by using a object?
    - another way?
- Will the introduction enhance the mood?

VISUAL AIDS

- What visual aids will I require?
- Do I need to prepare them in any way?
- How will I use them in the story?

CLASS PARTICIPATION

- How will I manage it?
- How will I maximize it?

CHECKLIST FOR PREPARING TO TELL A STORY

- Read the story over until you are thoroughly familiar with characters, names and sequence of events.
- Close the book and picture the story in your mind.
- Know the outline in general and any rhyming jingles, refrains, etc. in particular.
- Read the story again for language.
- Think about and practise:

    - voice inflections.
    - gestures.
    - pacing.

- Practise and practise, timing yourself.

CHECKLIST FOR PREPARING TO READ A STORY

- Read the story through until, if possible, you are familiar with it.
- Think about its message.
- Note unfamiliar words, phrases or references.
- Note the language used.
- Think about the possibilities and usage of voice inflection and pacing.

- Decide how to use the illustrations.

PRESENTING A STORY: POINTS TO NOTE

HOW TO TELL A STORY

- Use a well-modified tone and speak clearly.
- Alter your voice, if you wish, to denote characterization.
- Vary the volume.
- Vary the pace.
- Use head and body gestures, if suitable and desired.
- Maintain direct eye-contact with all the class.
- Enjoy and live the story as you tell it.
- Guard against interruptions, but encourage participation.

HOW TO READ A STORY

- Introduce the book.
- Position and move the book correctly.
- Maintain as much eye contact as possible with the group.
- Speak clearly and slowly.
- Sound and look enthusiastic.
- Change your voice, if you wish, to suit characters.
- Emphasize relevant sounds, words, phrases, events, etc.
- Encourage class participation where possible.

COMMON FAULTS IN TELLING/READING STORIES

- Speaking too quickly.
- Speaking too slowly.
- Speaking with an unnatural voice, such as one that is too high.
- Allowing the voices required for different characters to blur.
- Lack of eye contact.
- Using distracting gestures.
- Not sounding enthusiastic.
- Disrupting the story frequently with explanations and questions.
- Not knowing the story well enough.

A CHECKLIST FOR TEACHER SELF-EVALUATION

IN GENERAL

- The children were actively involved in the story.
- All could see and hear.
- The children listened to and enjoyed the story.
- The level of interest remained high.
- I maintained eye contact.
- I clearly made the point intended.
- My voice was natural and enthusiastic.
- The tone and pitch of my voice varied.
- My gestures were appropriate and natural.
- My facial expressions were suitable to the actions of the story.
- The visual aids utilized were appropriate and easy to use.

IN ADDITION, WHEN READING THE STORY

- I was familiar enough with the story.
- I pointed to pictures and words as I read.
- The book appealed to the children.

    - illustrations
    - size
    - cover
    - text
    - length

- Consider, also, in which parts of the story the children seemed most interested, which techniques held interest most successfully, and what you would change if you told/read the story again.